

Entered as second-class matter January 4, 1921, at the post office at New York, New York, under the act of March 3, 1879.

HARRISON'S REPORTS

Yearly Subscription Rates:

United States\$15.00
 U. S. Insular Possessions. 16.50
 Canada 16.50
 Mexico, Cuba, Spain..... 16.50
 Great Britain 17.50
 Australia, New Zealand,
 India, Europe, Asia 17.50
 35c a Copy

1270 SIXTH AVENUE**New York 20, N. Y.**

A Motion Picture Reviewing Service
Devoted Chiefly to the Interests of the Exhibitors

Its Editorial Policy: No Problem Too Big for Its Editorial
Columns, if It is to Benefit the Exhibitor.

Published Weekly by
Harrison's Reports, Inc.,
Publisher

P. S. HARRISON, Editor
AL PICOUULT,
Managing Editor

Established July 1, 1919**Circle 7-4622****A REVIEWING SERVICE FREE FROM THE INFLUENCE OF FILM ADVERTISING****Vol. XXXIX****SATURDAY, JANUARY 5, 1957****No. 1****THE YEAR AHEAD**

With the advent of every New Year, the trade papers invariably publish statements by different influential industry personages concerning the future of the business. As a general rule, these statements are filled with glowing expressions of confidence.

As we have previously pointed out in these columns, optimism is a laudable quality, excellent in its way, but it should never blind the exhibitor to the real problems he has to face during a long drawn out period of stress, such as the industry is now experiencing.

Encouraging words, as well as the plausible prophecies of the experts, must not delude the exhibitor into believing that everything will soon be all right and that a substantial upturn in theatre attendance is in the offing, despite the formidable competition we are receiving from other entertainment mediums, particularly television. The nation-wide promotional plans now being formulated to stimulate attendance are most welcome and desirable, but the greatest mistake an exhibitor can make is to sit back and hope for miracles rather than depend on his own initiative and his own resources to carry him successfully through the emergency.

It is true that there has been a considerable boost in attendance ever since the start of the holiday season, but, traditionally, boxoffice business during the Christmas and New Year weeks has always been very good and there is no reason to believe that the sudden improvement will last over a long period of time. In general, conditions in the theatre business are as bad as ever, and we cannot expect to find a remedy overnight for the complex causes that have brought them about, despite high-sounding phrases from inspired sources, which may predict an early return to normal.

It is not the desire of HARRISON'S REPORTS to seem unduly pessimistic, but facts are facts and it would not be doing its duty to its subscribers if it sought to sidestep or misrepresent them. In the past, the movie business often flourished while many other industries were going through periods of depression. Today, when the nation's prosperity is at the highest peak in history, the picture business is in the doldrums. The causes, as said, are complex, but there can be no question that the main reason for our troubles is the grip that television has on the public—a grip that was tightened considerably during the past year because of the flood of pre-1948 major studio features made available to TV. Millions of people who formerly patronized movie theatres with regularity have become easy-chair film fans who now get their screen entertainment at home free of charge, and who

venture out to the theatre only when an exceptional picture is playing.

To overcome this keen competition, the motion picture industry is slowly but surely going through a period of adjustment to meet the changed conditions, and this paper feels confident that there exists in the industry enough men who have the imagination and courage to successfully meet the challenge posed by TV.

The problem that faces the individual exhibitor, however, is to keep his head above water during this period of adjustment. If he is to survive, it is imperative that he practice economies that are consistent with proper theatre operation; that he do all he can to make his theatre attractive and comfortable; and, above all, that he resist predatory distributor demands and buy film at prices that will leave him a reasonable opportunity for profit. The exhibitor who permits costs to run away with him and pays excessive film rental will be hastening his own end.

PERCENTAGE AND ADJUSTMENTS

Much has been said at exhibitor conventions and in exhibitor organization bulletins to caution exhibitors against committing themselves to high percentage deals on which no adjustments will be granted by the film companies.

Not much has been said, however, to caution an exhibitor against committing himself to a high percentage deal in which he receives a verbal promise of adjustment in the event the picture does not draw as much as it should.

Such a deal is fraught with risk for a number of reasons. For instance, the branch manager, or the film salesman, may be either discharged or transferred to another branch office, and the new man may refuse to recognize any verbal understanding that the exhibitor may have had with his predecessor. The exhibitor, of course, will have no recourse, for the contract specifies that all agreements must be in writing.

But even if the exchange honors the verbal agreement and grants the adjustment promised, the exhibitor is on the spot, for he is then put under a moral obligation that makes it almost impossible for him to avoid yielding later on when he is offered another picture on percentage terms he thinks are too high. Even if he were to be positive that the adjustment promised would be granted in the event the picture failed to do the anticipated business, the uneasiness he would feel until he receives word that his request for an adjustment had been granted is not worth the risk and worry.

(Continued on back page)

**"Mister Cory" with Tony Curtis,
Martha Hyer and Charles Bickford**

(Univ.-Int'l, March; time, 92 min.)

Photographed in CinemaScope and Eastman color, "Mister Cory" offers a fascinating adult story about a determined young man who leaves the misery and poverty of a Chicago slum area and rises to wealth and position as a gambler. It is a colorful, if not entirely plausible, story and it should go over well with the Tony Curtis fans, for he turns in a very good performance as a charming rascal who schemes and bluffs his way into meeting high society people at a swank summer resort where he poses as a wealthy guest while not working at his job as a bus boy. Although it is essentially a dramatic story, it is lightened by good touches of comedy and by clever dialogue. Martha Hyer is effective as a beautiful heiress with low morals who wins Curtis' heart, and a most winning performance is delivered by Kathryn Grant as her younger, down-to-earth sister, with whom Curtis eventually finds true love. Charles Bickford is highly sympathetic as an honest professional gambler who takes Curtis under his experienced wing. Curtis, too, wins audience sympathy, for, although he resorts to bluff to meet wealthy people, he is not dishonest in his dealings with them. The production values are lavish, and the color photography first-rate:—

Fed up with life in a Chicago slum area, Curtis leaves the neighborhood and determines to make something of himself no matter what he has to do. He obtains a job as a bus boy in an exclusive Wisconsin summer resort and, while off duty, he poses as one of the guests and manages to strike up an acquaintance with Martha. Kathryn, Martha's sister, is amused when she discovers that Curtis is a bus boy, but she does not give him away. Curtis woos Martha ardently and plans to go to New York with her for a few weeks. To finance the trip, he crashes a poker game run by Bickford and loses everything. To add to his misery, Martha learns that he is only a bus boy and breaks off their romance. Curtis leaves the resort and spends the next two years in the Texas oil fields, where he builds a new bankroll and a reputation as a gambler. There, he meets up again with Bickford, who offers to become his patron in the art of poker with the profits to be split on a fifty-fifty basis. Curtis agrees, and under Bickford's guidance he soon gains wealth and fame. When Russ Morgan, a Chicago underworld leader, offers to make him a partner in a swank society gambling house, Curtis leaps at the opportunity because it would permit him to be near Martha, who lived in the Windy City. He invites Martha to the grand opening of his club and she shows up with William Reynolds, her wealthy fiance. Impressed by Curtis' importance, Martha resumes her affair with him, unbeknownst to Reynolds, who begins to lose heavily at the gambling tables. Reynolds, learning of their relationship, gets drunk and remonstrates with Curtis only to be thrown out of his office. The distasteful incident, however, prompts Curtis to seek a showdown with Martha and he asks her to marry him. When she refuses, he realizes that she is nothing but a high class tramp and breaks with her. Meanwhile trouble develops between Morgan and Curtis when Reynolds' father uses his influence to close down Morgan's gambling establishments. While they argue, Reynolds shows up and shoots Curtis, wounding him.

Morgan tries to use the incident to blackmail Reynolds' father into stopping the raids, but Curtis, respecting Reynolds for fighting for the woman he loved, refuses to cooperate with Morgan and makes no charge against the young man. He leaves Chicago with Bickford, promising Kathryn, with whom he had truly fallen in love, that he will soon return.

It was produced by Robert Arthur, and directed by Blake Edwards from his own screenplay, based on a story by Leo Rosten. Adult fare.

**"The Black Whip" with Hugh Marlowe,
Coleen Gray and Adele Mara**

(20th Century-Fox, December; time, 77 min.)

A fair program western, photographed in the RegalScope anamorphic process. Set in the days immediately following the Civil War, and centering mainly around the machinations of a gang of outlaws known as the Blacklegs, a part of Quantrill's old outfit, the story is somewhat "talky" and has less than the usual quota of exciting action found in pictures of this type; nevertheless, it holds one's interest fairly well and there is enough shooting, fighting and killing to satisfy the action fans. The performances are good, but acting honors go to Paul Richards, a newcomer, who is most effective as the sadistic gang leader who deftly uses a coiled black whip to keep every one in line. The black-and-white photography is sharp and clear:—

When a woman concealed by a black hood slips into the jail of a small western town and, at gunpoint, forces the jailer to release Charles Gray, a notorious outlaw, John Pickard, the sheriff, suspects that the escape was engineered by one of four dancing girls who worked in the local saloon. The girls, including Coleen Gray, Adele Mara, Angie Dickinson and Dorothy Schuyler deny that they had anything to do with the escape, but the sheriff refuses to believe them and forces them to leave town. They depart together in an old rig, which eventually breaks down and leaves them stranded. They are rescued by Richard Gilden, who, together with Hugh Marlowe, his brother, operated an inn that served as a stagecoach way station. Marlowe, aware that Gray was a member of the notorious Blacklegs gang headed by Richards, the man with the black whip, hurriedly repairs the rig in an effort to get rid of the girls, but before he can do so Richards and his gang show up and take control of the inn. Shortly thereafter, Gray, too, shows up and thanks Adele for freeing him. It then comes out that she is his sister. The presence of the girls and Richards' uncontrollable outlaws makes for considerable tension and Marlowe accepts considerable abuse to avoid a fight. Meanwhile Richards had learned that Patrick O'Moore, the territorial governor, was a passenger on a stagecoach scheduled to stop at the inn, and he plans to kidnap him and collect ransom before escaping into Mexico. When the stagecoach arrives, Marlowe manages to outwit Richards, warns the governor and his guards of their danger, and joins them in a pitched battle with the outlaws. Their forces are strengthened by the arrival of a sheriff's posse that had been pursuing the gang, and after much fighting, during which Marlowe subdues Richards with his bare hands, the outlaws are rounded up and brought to justice.

It is a Regal Films production, produced by Robert Stabler, and directed by Charles Marquis Warren, from a story and screenplay by Orville Hampton.

Family.

"Four Boys and a Gun" with Frank Sutton, Tarry Green and James Franciscus

(United Artists, January; time, 73 min.)

A fair program crime melodrama, centering around four young men who find themselves in the shadow of the electric chair when they commit a robbery and kill a policeman in the process. The story, which is told partly in flashbacks, is set against squalid big-city backgrounds and it deals mainly with the personal problems that led each of the boys to the commission of the crime. It is a cheerless entertainment, and it offers little that is novel either in theme or in treatment, but it holds one's attention well, for the direction is capable and so is the acting, even though the players are virtually unknown to movie-goers. The closing scenes, where the four youths are faced with the problem of naming one of their number as the killer so that the others would not go to the chair, are taut:—

Tarry Green, Frank Sutton, James Franciscus and William Hinant are rounded up by the police after holding up the cashier of a fight arena and killing a policeman. The district attorney tells them bluntly that, unless the one who did the actual killing confesses, he will seek the death penalty for each of them. Left to decide whether he will have one scapegoat or four, each boy thinks back to the chain of events that led to their folly. Green, a truck driver, had been jilted by his fast and loose girl-friend, who had been secretly dating his boss. He had attacked his boss and had been fired, but, remorse with blind love, he had determined to make enough money to win back her favor. Sutton, a runner for a gangster-bookie, had been dating Nancy Devlin, Green's sister, and had squandered \$300 of his collections. Caught, he had been given one week to make up the shortage. Hinant, unemployed, had been hounded daily by his father, but, being the youngest of the group, the only thing that mattered to him was to be treated as an equal by his older friends. Franciscus, the only married member of the group, had risen to the top as an amateur boxer, but his hopes to become a professional had been shattered by a big-time fight manager who told him that he does not have what it takes to become a pro. Desperately in need of money, the four had decided to run a dance and raffle off a TV set. The venture had been successful, but all had been lost when two gunmen made off with the gate receipts. Disgusted, they decided to resort to the same tactics and had held up the cashier at the fight arena. Now that they had been caught, they found themselves faced with the problem of naming one of their group as the killer. They approach the situation from every angle and hurl accusations at each other, but after much soul-searching they decide to accept equal responsibility, come what may.

It was produced and directed by William Berke, from a screenplay by Philip Yordan and Leo Townsend. Adult fare.

HOW WE PREVENT DELINQUENCY

(Continued from back page)

a slightly unpleasant or annoying incident cropping up.

The second phase of our program for handling troublesome groups is what we term "the parent annoyance theory." From time to time we have experienced such things as one boy buying a ticket

and opening the exit door for his friends or perhaps a boy or several boys coming in an exit door which had been left ajar by someone who exited the theatre in that manner. Or, we may have apprehended a troublemaker that we think deserves our attention. In these cases we have found that the culprit has absolutely no fear of the police department, nor of any message that we ourselves, have for him.

We have found, however, that there is one thing that is extremely distasteful to them and that is the system of notifying their parents of their misconduct. For example, we apprehend two boys coming in an exit door. They are brought to the manager's office. We ask them their names, addresses and telephone numbers. We call their parents and tell them that we have apprehended their sons in an act of lawlessness and that we can and will send them to the detention home and the juvenile court; but, however, we are not interested in making further delinquents of the boys and we would much rather the parent knew of their misconduct. We suggest that the parent come to the theatre for the boys rather than have us turn them over to the police. In most cases the parent says he will be right down and makes every effort to beat the police to the theatre. We have seen a parent close his gas station to prevent his boy from being turned over to the police. We have taken a mother away from a bowling tournament in her effort to prevent her boy from being turned over to the police and we have taken swing-shift workers out of bed in the middle of their sleeping time. Almost without exception, the parent upon arriving at the theatre handles his boy in such a manner as to almost assure us that there would be no recurrence from these particular boys. The word traveled fast, "if you get in trouble at the Ohio Theatre they don't call the police, they call your parents." It is admitted that the major portion of the parents who come to the theatre are more concerned with the inconvenience caused them than they are with the wrong the boy has done. In the case of the woman who came away from her bowling tournament, she came into the manager's office and without a word proceeded to slap her boy about the face and head in a manner that gave us concern. All the time, saying "Just because you don't know how to behave yourself and stay out of trouble I had to leave my bowling in the middle of the tournament," then turning to me and saying, "Thank you very much for calling me. I appreciate your not turning him over to the police. You can be sure he won't give you any more trouble." Looking at the boy and the fear in his eye, I had an idea she was right.

On one occasion we apprehended six girls, all residents of a very fine private school. One had bought a ticket and the other five came in through the exit door which she opened for them. When the parents of these girls came to the theatre, there was more gnashing of teeth. The parents were extremely grateful for our having called this misconduct to their attention and upon questioning the girls, discovered that once or twice they had done similar things but had never been caught. The parents felt that being advised of this incident would be of great assistance in handling their children. For the next three months these girls attended the theatre regularly and made it their business, by parent instructions, to seek me out, greet me and prove that they were acting like the ladies they really were and had learned that a misdeed, no matter how small, was still wrong.

As pointed out recently by Bob Wile, executive secretary of the Independent Theatre Owners of Ohio, a high percentage deal with the promise of an adjustment "is just like an insurance policy to the distributor who is sure of getting the lion's share, no matter what. Just because a company has been willing to grant adjustments, didn't mean that it was being altruistic. Every time an adjustment was granted, it was another proof that the picture was sold wrong in the first place. The distributor admitted it by granting the adjustment. But they are not willing to sell them at the right price all the time, because there might come some picture which earned enough to justify the contract price. They just want to be sure you don't make too much money."

The most effective thing an exhibitor can do when confronted with outrageous terms for a particular picture is to say "NO!" That the power of "NO" really means something was proved several months ago in one important territory where the exhibitors, fed up with gouging rentals, got together and discussed the disadvantages of Paramount's 40-50% demands on "The Man Who Knew Too Much." As a result, the Paramount salesman met a solid wall of resistance in that territory and the picture was finally sold on a 25-35% basis.

There is only one way to handle excessive demands: Take into consideration the prevailing business conditions in your community and offer the salesman what you think you can afford; then stand by that offer without weakening.

VULGAR AND UNNECESSARY

Every now and then there is included in a picture a scene in which a male character either lovingly pats or playfully smacks the posterior of a female character.

As a general rule, most parents try hard to rear their sons properly so that they might have the manners of well brought up children. Their efforts, however, will go to waste when their boys go to the movies and see an act as described above; during their formative years, children frequently resort to mimicry and it may prompt some boys to imitate what they had seen.

Nothing is gained by including such a scene in a picture, for it does not become more entertaining. As a matter of fact, it only serves to point up the ignorance and the lack of breeding of the actor who resorts to it and of the director who suggests or permits it.

HOW WE PREVENT DELINQUENCY IN THE THEATRE

By Walter Kessler

(Editor's Note: The following article by Mr. Kessler, who is manager of Loew's Ohio Theatre in Columbus, Ohio, was published in the December 31 service bulletin of the Independent Theatre Owners of Ohio. His description of the methods he employs to control vandalism and misbehavior is most enlightening and is herewith reproduced for the benefit of this paper's exhibitor readers.)

There are two distinctly different phases in our efforts for the curtailing of juvenile delinquency and malicious mischief in our theatre. The first phase of Operation Juvenile includes constant surveillance of our audience by our staff. Our ushers are posted in the auditorium with instructions to walk up and

down their aisles every ten to fifteen minutes whether called upon to do so in the seating of a patron or not. They are also told to pay close attention to individuals or groups of potential troublemakers. We have often found that youngsters aware of the fact that they are being watched will not attempt mischief and will also remain seated quietly through a performance rather than give trouble and be expelled from the theatre. In addition to our regular house staff being ever watchful for mischief, on Saturday nights when we deal with a particular element which can give trouble, we have on duty a uniformed county sheriff complete with Sam Browne belt, pistol, etc. This sheriff's duty is not to be on hand in case of trouble but rather by his presence, prevent trouble from starting. He maintains his post within the vicinity of the doorman so that he can be readily observed by patrons entering the theatre. He makes periodical checks of the main floor and balcony area in an obvious manner being certain that he can be observed by any troublesome element. In checking the balcony, he patrols the runway between each section in an ostentatious manner which calls attention to the fact that he is ready to step in and quell any disturbance or ungentlemanly-like conduct on the part of our patrons. We have found that his blatant presence has had a quieting effect upon the noisy element, who when entering the theatre and observing our sheriff have decided against any further carrying on. Should a group that looks troublesome go up into the balcony, the sheriff will possibly follow along behind them so that they are aware of the fact that he knows their seat locations and can readily find them should there be a disturbance.

On Sunday afternoon our problem is of a different sort with a slightly younger element. We therefore hired a count sheriff, a member of the Urban League who reports for duty in complete uniform. An imposing 6'4" figure of a man, he has been able to deal with our potential delinquents in a manner that removes all possible criticism from us. He, too, follows the concept of our theory in making himself noticeable to all who enter the theatre and on his patrols around the auditorium.

The word circulates rapidly among youngsters and teenagers, and the fact that the Ohio Theatre is ready in the event of a disturbance is almost a known fact in all quarters of the city, with the result that we have had very few troublesome incidents within the last two or three years.

We have not had one serious case within the last three years. The effect of our watchfulness on week-ends carries over throughout the week, since at that time our regular staff continues its vigilance. Upon the first sign of a disturbance, an usher will caution the disturbers and ask that they behave. Should he feel that his warning will not be heeded or another disturbance occurs, he has been instructed to summon a member of the management staff immediately. The manager or assistant then visits the location of the disturbance and copes with it, by either convincing the troublemakers that they will either have to behave or be expelled. Or, if results look improbable, they are asked to leave and their money is refunded provided they have not seen more than half of the show. So well has our message reached the groups which cause trouble that months go by without even

(Continued on inside page)

IN TWO SECTIONS—SECTION TWO

HARRISON'S REPORTS

Vol. XXXIX

NEW YORK, N. Y., SATURDAY, JANUARY 5, 1957

No. 1

(Semi-Annual Index—Second Half of 1956)

Titles of Pictures	Reviewed on Page
Above Us The Waves—Republic (92 min.)	199
Amazon Trader, The—Warner Bros. (43 min.)	132
Ambassador's Daughter, The— United Artists (102 min.)	119
Anastasia—20th Century-Fox (104 min.)	200
Around the World in 80 Days— United Artists (173 min.)	166
Attack!—United Artists (107 min.)	146
Baby Doll—Warner Bros. (114 min.)	195
Back from Eternity—RKO (98 min.)	138
Bad Seed, The—Warner Bros. (129 min.)	119
Bandido—United Artists (92 min.)	132
Barefoot Battalion—20th Century-Fox (63 min.)	110
Battle Hymn—Univ.-Int'l (108 min.)	203
Beast of Hollow Mountain, The— United Artists (80 min.)	139
Best Things in Life are Free, The— 20th Century-Fox (104 min.)	156
Between Heaven and Hell— 20th Century-Fox (94 min.)	162
Beyond a Reasonable Doubt—RKO (80 min.)	147
Bigger Than Life—20th Century-Fox (95 min.)	127
Blonde Sinner—Allied Artists (73 min.)	198
Body Is a Shell, The—White Knight (83 min.)	106
Boss, The—United Artists (87 min.)	135
Brass Legend, The—United Artists (79 min.)	203
Brave One, The—RKO (100 min.)	151
Bundle of Joy—RKO (98 min.)	199
Burning Hills, The—Warner Bros. (94 min.)	122
Bus Stop—20th Century-Fox (96 min.)	130
Calling Homicide—Republic (61 min.)	167
Canyon River—Allied Artists (80 min.)	131
Cha-Cha-Cha Boom!—Columbia (72 min.)	150
Cruel Tower, The—Allied Artists (80 min.)	194
Cry in the Night, A—Warner Bros. (75 min.)	131
Curucu, Beast of the Amazon— Univ.-Int'l (76 min.)	120
Dakota Incident—Republic (88 min.)	120
Dance With Me Henry—United Artists (79 min.)	199
Davy Crockett and the River Pirates— Buena Vista (81 min.)	114
Deadliest Sin, The—Allied Artists (77 min.)	163
Death of a Scoundrel—RKO (119 min.)	175
Desperados Are in Town, The— 20th Century-Fox (73 min.)	183
Don't Knock the Rock—Columbia (80 min.)	198
Edge of Hell—Univ.-Int'l (78 min.)	114
Edge of the City—MGM (85 min.)	206
Everything But the Truth—Univ.-Int'l (83 min.)	176
First Traveling Saleslady, The—RKO (92 min.)	132
Finger of Guilt—RKO (84 min.)	186
Flight to Hong Kong—United Artists (88 min.)	159
Four Girls in Town—Univ.-Int'l (85 min.)	195
Francis in the Haunted House— Univ.-Int'l (80 min.)	107
Friendly Persuasion—Allied Artists (140 min.)	154
Full of Life—Columbia (91 min.)	202
Gamma People, The—Columbia (79 min.)	147
Giant—Warner Bros. (198 min.)	164
Girl Can't Help It, The—20th Century-Fox (99 min.)	204
Girl He Left Behind, The—Warner Bros. (103 min.)	174
Girls in Prison—American-Int'l (87 min.)	142
Great American Pastime, The—MGM (89 min.)	188
Great Man, The—Univ.-Int'l (92 min.)	188
Gun Brothers—United Artists (79 min.)	142
Gun for a Coward—Univ.-Int'l (88 min.)	206
Gun the Man Down—United Artists (78 min.)	186
He Laughed Last—Columbia (77 min.)	114
High Society—MGM (107 min.)	115
Hold Back the Night—Allied Artists (80 min.)	120
Hollywood or Bust—Paramount (95 min.)	194
Hot Cars—United Artists (60 min.)	126
Hot-Rod Girl—American-Int'l (75 min.)	143
Huk!—United Artists (84 min.)	119
Iron Petticoat, The—MGM (87 min.)	206
I've Lived Before—Univ.-Int'l (82 min.)	115
Johnny Concho—United Artists (84 min.)	110
Julie—MGM (97 min.)	158
King and Four Queens, The— United Artists (86 min.)	202
Last Man to Hang, The—Columbia (75 min.)	176
Last Wagon, The—20th Century-Fox (99 min.)	138
Lisbon—Republic (90 min.)	127
Love Me Tender—20th Century-Fox (89 min.)	182
Lust for Life—MGM (122 min.)	144
Magnificent Roughnecks, The—Allied Artists (73 min.)	126
Man from Del Rio—United Artists (82 min.)	158
Man in the Vault—RKO (73 min.)	207
Man is Armed, The—Republic (70 min.)	182
Miami Expose—Columbia (73 min.)	118
Mole People, The—Univ.-Int'l (78 min.)	174
Mountain, The—Paramount (105 min.)	154
Naked Hills, The—Allied Artists (73 min.)	122
Nightfall—Columbia (78 min.)	194
1984—Columbia (91 min.)	110
No Place to Hide—Allied Artists (71 min.)	160
Odongo—Columbia (85 min.)	154
Opposite Sex, The—MGM (117 min.)	151
Pacemaker, The—United Artists (82 min.)	183
Pillars of the Sky—Univ.-Int'l (95 min.)	126
Port Afrique—Columbia (92 min.)	143
Power and the Prize, The—MGM (98 min.)	146
Queen of Babylon—20th Century-Fox (98 min.)	130
Rainmaker, The—Paramount (121 min.)	200
Raw Edge—Univ.-Int'l (76 min.)	120
Reprisal—Columbia (74 min.)	160
Ride the High Iron—Columbia (73 min.)	198
Rock, Pretty Baby—Univ.-Int'l (89 min.)	186
Rumble on the Docks—Columbia (82 min.)	187
Run for the Sun—United Artists (99 min.)	118
Running Target—United Artists (83 min.)	187
Satellite in the Sky—Warner Bros. (85 min.)	107
Search for Bridey Murphy, The—Paramount (84 min.)	158
Secrets of Life—Buena Vista (75 min.)	191
Seven Men from Now—Warner Bros. (80 min.)	111
7th Cavalry—Columbia (75 min.)	170
Sharkfighters, The—United Artists (73 min.)	170
Showdown at Abilene—Univ.-Int'l (80 min.)	130
Silent World, The—Columbia (86 min.)	155
Slander—MGM (81 min.)	204
Solid Gold Cadillac, The—Columbia (99 min.)	131
Somebody Up There Likes Me—MGM (113 min.)	106
Spin a Dark Web—Columbia (76 min.)	150
Stage Coach to Fury—20th Century-Fox (76 min.)	167
Storm Center—Columbia (86 min.)	122
Strange Intruder—Allied Artists (82 min.)	142
Suicide Mission—Columbia (70 min.)	175
Tea and Sympathy—MGM (122 min.)	155
Teahouse of the August Moon, The— MGM (123 min.)	166
Teenage Rebel—20th Century-Fox (94 min.)	170
Ten Commandments, The—Paramount (219 min.)	160
Tension at Table Rock—RKO (93 min.)	159
These Wilder Years—MGM (91 min.)	118
Three for Jamie Dawn—Allied Artists (82 min.)	111
Three Violent People—Paramount (100 min.)	203
Tomahawk Trail—United Artists (60 min.)	208
Toward the Unknown—Warner Bros. (115 min.)	155
Unguarded Moment, The—Univ.-Int'l (95 min.)	134
Vagabond King, The—Paramount (88 min.)	143
Walk the Proud Land—Univ.-Int'l (88 min.)	111
War and Peace—Paramount (208 min.)	134
Westward Ho the Wagon—Buena Vista (86 min.)	207
White Squaw, The—Columbia (75 min.)	159
Wild Party, The—United Artists (81 min.)	190
Woman's Devotion, A—Republic (88 min.)	190
Written on the Wind—Univ.-Int'l (99 min.)	150
Wrong Man, The—Warner Bros. (105 min.)	204
You Can't Run Away from It—Columbia (95 min.)	162
Young Guns, The—Allied Artists (84 min.)	135
Zarak—Columbia (99 min.)	202

RELEASE SCHEDULE FOR FEATURES

Allied Artists Features

(1560 Broadway, New York 19, N. Y.)

1955-56

- 5620 Canyon River—
Montgomery-Henderson (C'Scope) Aug. 5
5622 The Young Guns—Tambllyn-Talbot Aug. 12
5603 No Place to Hide—Brian-Wynn Aug. 26
5619 Strange Intruder—Lupino-Purdom Sept. 2
5623 Fighting Trouble—Bowery Boys Sept. 16
5624 Calling Homicide—Elliott-Case Sept. 30
5625 Yaqui Drums—Cameron-Castle Oct. 14
5629 The Cruel Tower—Erickson-Blanchard Oct. 28
5635 The Blonde Sinner—Dors-Craig
(formerly "Yield to the Night") Nov. 18
5657 Friendly Persuasion—Cooper-McGuire Nov. 25
5204 The Rose Bowl Story—reissue Dec. 2
5630 The High Terrace—Robertson-Bond Dec. 9
5632 Hot Shots—Bowery Boys Dec. 23

1956-57

- 5701 Chain of Evidence—Elliott-Lydon Jan. 6
5702 Gun for a Town—Robertson-Keith Jan. 27
5703 Attack of the Crab Monsters—
Garland-Duncan Feb. 10
5704 Not of This Earth—Birch-Garland Feb. 10

Buena Vista Features

(477 Madison Ave., New York 22, N. Y.)

- Secrets of Life—True-Life Adventure Nov. 15
Westward Ho, the Wagons—
Fess Parker (C'Scope) Dec. 25

Columbia Features

(711 Fifth Ave., New York 22, N. Y.)

- 104 Autumn Leaves—Crawford-Robertson Aug.
105 He Laughed Last—Laine-Marlow Aug.
108 Storm Center—Davis-Keith-Hunter Sept.
106 Miami Expose—Cobb-Medina-Arnold Sept.
110 1984—O'Brien-Sterling Sept.
112 The Solid Gold Cadillac—Holliday-Douglas Oct.
113 Port Afrique—Angeli-Carey Oct.
114 Cha-Cha-Cha Boom!—Perez Prado Oct.
107 Spin a Dark Web—Domergue-Patterson Oct.
118 You Can't Run Away from It—Lemmon-Allyson Nov.
109 Odongo—Fleming-Carey (C'Scope) Nov.
115 Reprisal—Madison-Farr Nov.
116 The White Squaw—Brian-Wynn Nov.
123 Suicide Mission—All-British cast Nov.
119 Ten Tall Men—reissue Nov.
120 Rogues of Sherwood Forest—reissue Nov.
121 7th Cavalry—Scott-Hale Dec.
124 Rumble on the Docks—Darren-Carroll Dec.
117 The Last Man to Hang—Conway-Sellars Dec.
111 The Gamma People—Douglas-Bartok Jan.
126 Zarak—Mature-Wildnig-Ekberg (C'Scope) Jan.
127 Nightfall—Ray-Keith-Bancroft Jan.
128 Ride the High Iron—Taylor-Forrest-Burr Jan.
125 Don't Knock the Rock—Dale-Haley Jan.
The Silent World—Documentary Jan.

Metro-Goldwyn-Mayer Features

(1540 Broadway, New York 19, N. Y.)

- 636 These Wilder Years—Cagney-Stanwyck Aug.
701 Lust for Life—Douglas-Quinn (C'Scope) Sept.
702 Tea and Sympathy—
Deborah Kerr-John Kerr (C'Scope) Sept.
703 The Power and the Prize—
Taylor-Mueller (C'Scope) Oct.
705 The Opposite Sex—Allyson-Sheridan (C'Scope) Oct.
704 Boomtown—reissue Oct.
706 The Rack—Newman-O'Brien-Pidgeon Nov.
709 Julie—Day-Jourdan-Sullivan Nov.
707 A Tale of Two Cities—reissue Nov.
708 Marie Antoinette—reissue Nov.
710 The Great American Pastime—Ewell-Francis Dec.
712 The Iron Petticoat—Hope-Hepburn Dec.
711 Mutiny on the Bounty—reissue Dec.
714 Edge of the City—Cassavetes-Pointer Jan.
717 Slander—Johnson-Blyth-Cochran Jan.
715 Green Dolphin Street—reissue Jan.
716 Boys Town—reissue Jan.

Paramount Features

(1501 Broadway, New York 18, N. Y.)

- 5601 The Vagabond King—Grayson-Oreste Sept.
5602 The Search for Bridey Murphy—
Hayward-Wright-Gates Oct.
5603 The Mountain—Tracy-Wagner-Trevor Nov.
5625 War and Peace—Hepburn-Fonda-Ferrer Nov.
5605 Hollywood or Bust—Martin & Lewis Dec.
5604 Three Violent People—Heston-Baxter-Roland Jan.
5606 The Rainmaker—Lancaster-Hepburn Feb.
5607 Fear Strikes Out—Perkins-Moore-Malden Mar.

RKO Features

(1270 Sixth Ave., New York 20, N. Y.)

- 701 The First Traveling Saleslady—
Rogers-Channing-Nelson Aug. 15
702 Beyond a Reasonable Doubt—
Andrews-Fontaine Sept. 5
703 Back from Eternity—Ryan-Ekberg Sept. 19
704 Tension at Table Rock—Egan-Malone Oct. 3
706 The Brave One—Ray Rivera (C'Scope) Oct. 10
705 Finger of Guilt—Basehart-Murphy Oct. 17
707 Death of a Scoundrel—Sanders-DeCarlo Oct. 31
709 The Man in the Vault—Ekberg-Campbell Dec. 12
710 Bundle of Joy—Reynolds-Fisher Dec. 19
Public Pigeon No. 1—Skelton-Blaine Jan. 9
The Young Stranger—MacArthur-Hunter Jan. 23
Cyclops—Craig-Talbot-Chaney Feb. 6
X—The Unknown—Jagger-Chapman Feb. 6
The Silken Affair—Niven-Page Feb. 13
Guilty—Justin-Lange Feb. 20
That Night!—Beal-Dabney Feb. 27
Run of the Arrow—Steiger-Montiel not set
I Married a Woman—Gobel-Dors not set
Jet Pilot—Wayne-Leigh not set

Republic Features

(1740 Broadway, New York 19, N. Y.)

1955-56

- 5511 Thunder Over Arizona—
Homeier-Miller (Naturama) Aug. 4
5512 Lisbon—Milland-O'Hara (Naturama) Aug. 17
5537 A Strange Adventure—Evans-Cooper Aug. 24
5513 Daniel Boone, Trailblazer—
Bennett-Chaney Oct. 5
5514 Scandal, Inc.—Hutton-Wright Oct. 12
5538 The Man is Armed—Clark-Wynn Oct. 19

1956-57

- 5601 Above Us the Waves—British cast Oct. 26
5602 A Woman's Devotion—Meeker-Rule Nov. 16
5603 Accused of Murder—
Brian-Ralston (Naturama) Dec. 21
Tears for Simon—Farrar-Knight Jan. 4
The Congress Dances—
German cast (C'Scope) Jan. 11
Duel at Apache Wells—
Alberghetti-Cooper (Naturama) Jan. 28
Affair in Reno—
Lund-Singleton (Naturama) Feb. 1
Hell's Crossroads—
McNally-Castle (Naturama) Feb. 8

Twentieth Century-Fox Features

(444 W. 56th St., New York 19, N. Y.)

- 620-5 Bigger Than Life—Mason-Rush (C'Scope) Aug.
664-3 Halls of Montezuma—reissue Aug.
665-0 Crash Dive—reissue Aug.
616-3 The Queen of Babylon—Fleming-Montalban Aug.
618-9 Bus Stop—Monroe-Murray (C'Scope) Aug.
619-7 The Last Wagon—Widmark-Farr (C'Scope) Sept.
625-4 The Best Things in Life are Free—
McRae-Dailey-North (C'Scope) Sept.
(formerly "One in a Million")
621-3 Between Heaven and Hell—
Wagner-Moore (C'Scope) Oct.
623-9 Stagecoach to Fury—
Tucker-Blanchard (Regalscope) Oct.
667-6 The Third Man—reissue Oct.
666-8 Rebecca—reissue Oct.
624-7 Love Me Tender—
Presley-Egan-Paget (C'Scope) Nov.
626-2 The Desperados Are in Town—
Arthur-Reason (Regalscope) Nov.
630-4 Oklahoma—MacRae-Jones-Nelson (C'Scope) Nov.
622-1 Teenage Rebel—Rogers-Rennie (C'Scope) Nov.

627-0 Anastasia—
Bergman-Hayes-Brynnner (C'Scope)Dec.
628-8 The Black Whip—
Marlowe-Gray-Mara (Regalscope)Dec.
631-2 Women of Pitcairn Island—
Craig-Bari (Regalscope)Dec.
629-6 The Girl Can't Help It—
Ewell-North-Mansfield (C'Scope)Dec.
632-0 Oasis—Morgan-Borchers (C'Scope)Dec.
The True Story of Jesse James—
Wagner-Hunter-Lange (C'Scope)Jan.
Three Brave Men—
Borgnine-Milland (C'Scope)Jan.
Oh, Men! Oh, Women—
Dailey-Rogers-Niven (C'Scope)Feb.

United Artists Features

(729 Seventh Ave., New York 19, N. Y.)

Run for the Sun—Widmark-Greer (Superscope)Aug.
The Beast of Hollow Mountain—
Madison-Medina (C'Scope)Aug.
Huk—Montgomery-FreemanAug.
Hot Cars—Bromfield-LansingAug.
Emergency Hospital—Reed-LindsayAug.
The Ambassador's Daughter—
DeHavilland-Forsythe (C'Scope)Sept.
Bandido—Mitchum-Theiss-Roland (C'Scope)Sept.
Gun Brothers—Crabbe-RobinsonSept.
Attack—Palance-AlbertOct.
The Boss—Payne-BishopOct.
The Man from Del Rio—Quinn-JuradoOct.
Flight to Hong Kong—Calhoun-RushOct.
The Sharkfighters—Mature-Steele (C'Scope)Nov.
Running Target—Dowling-FranzNov.
Revolt at Fort Laramie—Dehner-Palmer-HelmNov.
The Peacemaker—Mitchell-BowieNov.
Gun the Man Down—Arness-MeyerNov.
The King and Four Queens—Gable-ParkerDec.
The Wild Party—Quinn-OhmartDec.
Dance with Me Henry—Abbott & CostelloDec.
The Brass Legend—O'Brian-Gates-BurrDec.
Drango—Chandler-Dru-LondonJan.
Five Steps to Danger—Roman-HaydenJan.
The Halliday Brand—Cotten-LindforsJan.
The Big Boodle—Flynn-Armendariz-ScalaJan.
Four Boys and a Gun—Sutton-GreenJan.
Pharaoh's Curse—Dana-Shapirnot set

Universal-International Features

(445 Park Ave., New York 22, N. Y.)

1955-56

5626 Away All Boats—Chandler-NaderAug.
5625 Francis in the Haunted House—RooneyAug.
5627 Walk the Proud Land—Murphy-BancroftSept.
5628 Raw Edge—Calhoun-DeCarloSept.
5632 I've Lived Before—Mahoney-SnowdenSept.
5633 Edge of Hell—Haas-DeScaffaSept.
5630 Pillars of the Sky—Chandler-Malone (C'Scope)Oct.
5631 Showdown at Abilene—Mahoney-HyerOct.

1956-57

5701 The Unguarded Moment—Williams-Nader ...Nov.
5781 The Killers—reissueNov.
5782 The Sleeping City—reissueNov.
5702 The Mole People—Agar-PatrickDec.
5703 Curucu, Beast of the Amazon—
Bromfield-GarlandDec.
5704 Everything But the Truth—O'Hara-Forsythe...Dec.
5705 Written On the Wind—Hudson-BacallJan.
5706 Four Girls in Town—Nader-Adams (C'Scope) .Jan.
5705 Rock Pretty Baby—Saxon-MineoJan.
5708 The Great Man—Ferrer-Wynn-LondonFeb.
5709 Istanbul—Flynn-Borchers (C'Scope)Feb.
5710 The Night Runner—Danton-MillerFeb.
Battle Hymn—Hudson-Duryea-Hyer (C'Scope) .Mar.
Gun for a Coward—
MacMurray-Hunter (C'Scope)Mar.
Mister Cory—
Curtis-Hyer-Bickford (C'Scope)Mar.
The Incredible Shrinking Man—
Williams-StuartApr.
Kelly and Me—
Johnson-Laurie-Hyer (C'Scope)Mar.
The Tattered Dress—
Chandler-Crain (C'Scope)Apr.

Warner Bros. Features

(321 W. 44th St., New York 18, N. Y.)

601 The Burning Hills—Hunter-Wood (C'Scope) Sept. 1
4910 The Amazon Trader—John SuttonSept. 8
602 A Cry in the Night—O'Brien-Wood-Burr....Sept. 15
603 The Bad Seed—Kelly-McCormackSept. 29
604 Toward the Unknown—Holden-NolanOct. 20
605 The Girl He Left Behind—Hunter-Wood ...Nov. 10
606 Giant—Taylor-Hudson-DeanNov. 24
607 Baby Doll—Malden-Baker-WallachDec. 29
608 The Wrong Man—Fonda-MilesJan. 26
609 Top Secret Affair—Hayward-DouglasFeb. 9
610 The Big Land—Ladd-MayoFeb. 23

SHORT SUBJECT RELEASE SCHEDULE

Columbia—One Reel

1602 Topsy Turkey—Favorite (reissue) (6½ m.) Oct. 4
1752 Magoo's Problem Child—
Mr. Magoo (C'Scope) (6 m.)Oct. 18
1801 Asphalt Playground—Sports (10 m.)Oct. 25
1603 Silent Tweetment—
Favorite (reissue) (6½ m.)Nov. 1
1952 Blue Angel—
Cavalcade of B'way (reissue) (10½ m.) .Nov. 8
1604 Coo-Coo Bird Dog—
Favorite (reissue) (6 m.)Nov. 15
1802 Midget Musclemen—Sports (9 m.)Nov. 29
1552 Candid Microphone No. 4—
(reissue) (11 m.)Dec. 6
1605 Concerto in B-Flat Minor—
Favorite (reissue) (8 m.)Dec. 13
1851 Hollywood Stars At a Party—
Screen Snapshots (9½ m.)Dec. 15
1953 Village Barn—
Cavalcade of B'way (reissue) (10½ m.) .Dec. 20
1803 Tee Topnotchers—Sports (10 m.)Dec. 27
1753 Meet Mother Magoo—
Mr. Magoo (C'Scope) (6 m.)Dec. 27
1553 Candid Microphone No. 5—
reissue (10½ m.)Jan. 3
1606 Robin Hoodlum—Favorite (reissue) (7 min.) .Jan. 7
1754 Magoo Goes Overboard—
Mr. Magoo (C'Scope)Jan. 24
1804 Sharpshooting Sportsmen—SportsJan. 31

Columbia—Two Reels

1402 Scheming Schemers—3 Stooges (16 m.)Oct. 4
1431 Scooper Dooper—Favorite (reissue) (18 m.) .Oct. 11
1422 When the Wife's Away—
Favorite (reissue) (17 m.)Oct. 18
1403 Commotion On the Ocean—
3 Stooges (17 m.)Nov. 8
1432 Jiggers My Wife—
Shemp Howard (reissue) (18 m.)Nov. 15
1120 Hop Harrigan—serial (reissue) (15 ep.) ..Nov. 17
1475 Pardon My Nightshirt—
Andy Clyde (16½ m.)Nov. 22
1423 She Took a Powder—
Vera Vague (reissue) (16½ m.)Dec. 12
1433 The Sheepish Wolf—
Harry Von Zell (reissue) (17½ m.)Dec. 20
1424 Nervous Shakedown—
Favorite (reissue) (15½ m.)Jan. 3
1404 Hoofs and Goofs—3 Stooges (15½ m.)Jan. 17
1441 Wonders of New Orleans—
C'Scope Featurette (19 m.)Jan. 24
1434 Where the Pest Begins—
(reissue) (17 m.)Jan. 24

Metro-Goldwyn-Mayer—One Reel

W-862 The Bear and the Bean—
Cartoon (reissue) (7 m.)Oct. 5
C-833 Downbeat Bear—C'Scope Cartoon (7 m.) .Oct. 12
W-863 Heavenly Puss—Cartoon (reissue) (8 m.) .Oct. 26
W-864 Bad Luck Blackie—
Cartoon (reissue) (7 m.)Nov. 9
C-834 Blue Cat Blues—C'Scope Cartoon (7 m.) .Nov. 16
W-865 Cueball Cat—Cartoon (reissue) (7 m.) ...Nov. 30
W-866 Senor Droopy—Cartoon (reissue) (8 m.) .Dec. 7
C-835 Barbecue Brawl—C'Scope Cartoon (7 m.) .Dec. 14
W-867 Little Rural Riding Hood—
Cartoon (reissue) (6 m.)Dec. 28
W-868 The Cat and the Mermouse—
Cartoon (reissue) (8 m.)Jan. 4
W-869 The Cuckoo Clock—
Cartoon (reissue) (7 m.)Jan. 18
C-836 Cat's Meow—C'Scope Cartoon (7 m.) ...Jan. 25

W-870 Tennis Chumps—
Cartoon (reissue) (7 m.)Feb. 1
W-871 The Bear and the Hare—
Cartoon (reissue) (7 m.)Feb. 15
C-837 Tops with Pops—C'Scope Cartoon (8 m.)..Feb. 22
W-872 Saturday Evening Puss—
Cartoon (reissue) (7 m.)Mar. 8
W-873 Garden Gopher—
Cartoon (reissue) (6 m.)Mar. 22
C-838 Give and Tyke—C'Scope Cartoon (7 m.)..Mar. 29

Metro-Goldwyn-Mayer—Three Reels

A-801 The Battle of Gettysburg—
C'Scope Special (30 m.)Oct. 5

Paramount—One Reel

V15z4 VistaVision Visits Austria—
Special (17 m.)Oct. 5
E16-1 Parlez Vous Woo—Popeye (6 m.)Oct. 12
P16-1 Sir Irving and Jeames—Noveltoon (7 m.)..Oct. 19
B16-1 Fright from Wrong—Casper (6 m.)Nov. 2
E16-2 I Don't Scare—Popeye (6 m.)Nov. 16
H16-1 Hide and Peak—Herman & Katnip (6 m.) Dec. 7
E16-3 A Haul in One—Popeye (6 m.)Dec. 14
P16-2 Lion in the Roar—Noveltoon (6 m.) ...Dec. 21
B16-2 Spooking About Africa—Casper (6 m.)..Jan. 4
P16-3 Pest Pupil—Noveltoon (6 m.)Jan. 25

RKO—One Reel

1955-56

74201 The Dikes—Screenliner (10 m.)Sept. 14
74303 Canoeman's Holiday—Sportscope (8 m.) ..Sept. 28
74104 The Purloined Pup—
Disney (reissue) (7 m.)Oct. 5
74202 The Lonely Guardian—Screenliner (11 m.) Oct. 12
74105 Billposters—Disney (reissue) (8 m.)Oct. 26
74304 Big Blue Goose—Sportscope (8 m.)Oct. 26
74203 Struggle in the North—
Screenliner (10 m.)Nov. 9
74106 Pluto's Playmate—Disney (reissue) (8 m.) Nov. 16
74305 High Dive Kids—Sportscope (8 m.)Nov. 23
74204 White Peril—Screenliner (8 m.)Dec. 7
74107 Donald's Snow Fight—
Disney (reissue) (7 m.)Dec. 7
74306 Holland Sailing—Sportscope (9 m.)Dec. 21
74108 Society Dog Show—
Disney (reissue) (8 m.)Dec. 28
74205 The Beach of Nazare—ScreenlinerJan. 4
74109 Donald's Gold Mine—
Disney (reissue) (7 m.)Jan. 18
74110 T-Bone for Two—
Disney (reissue) (7 m.)Feb. 8

RKO—Two Reels

73101 Alert Today—Alive Tomorrow—
Special (15½ m.)Sept. 7
73102 Born to Fight—Special (15 m.)Oct. 12
73103 Alaska Lifeboat—Special (21 m.)Nov. 16
73001 World in a Marsh—
Wildlife Album (22 m.)Nov. 23
73901 Football Highlights—Special (15 m.)Dec. 14

Republic—Two Reels

5682 Federal Operator No. 99—
Serial (reissue) (12 ep.)Oct. 15

Twentieth Century-Fox—One Reel

5609-3 The Kitten Sitter—
Terrytoon (reissue) (7 m.)Sept.
5610-1 Flying Cups & Saucers—
Terrytoon (reissue) (7 m.)Oct.
5611-9 One Note Tony—Terrytoon (reissue) (7 m.)..Nov.
7201-7 Lawrence Welk & His Champagne Music—
Movietone Melody (reissue) (9 m.)Oct.
5612-7 Mystery in the Moonlight—
Terrytoon (reissue) (7 m.)Dec.

Twentieth Century-Fox—C'Scope Reels

7606-7 Honeymoon Paradise—C'Scope (9 m.).....Aug.
7610-9 Hunting the Netchik—C'Scope (9 m.)Oct.
7611-7 Spirit of the Race—C'Scope (9 m.)Nov.
7612-5 Catching Sea Creatures—C'Scope (9 m.)....Dec.
7613-3 Outpost Korea—C'Scope (9 m.)Dec.

Universal—One Reel

1955-56

2620 The Talking Dog—Cartune (7 m.)Aug. 27
2697 Brooklyn Goes to San Francisco—
Variety View (9 m.)Sept. 2+
2621 Calling All Cuckoos—Cartune (7 m.)Sept. 24
2622 Niagara Fools—Cartune (7 m.)Oct. 22
2623 Arts and Flowers—Cartune (7 m.)Nov. 19

1956-57

3611 Woodpecker Meets Davy Crewcut—
Cartune (7 m.)Dec. 17
3612 Fowled Up Party—Cartune (7 m.)Jan. 14
3613 Red Riding Hoodlum—Cartune (7 m.)Feb. 11

Universal—Two Reels

2661 Mr. Black Magic—Musical (16 m.)Sept. 24

Vitaphone—One Reel

4302 Paying the Piper—
Hit Parade (reissue) (7 m.).....Oct. 20
4401 Playtime Pals—Special (9 m.)Oct. 27
4724 Wideo Wabbit—Bugs Bunny (7 m.).....Oct. 27
4502 Magic in the Sun—Scope Gem (8 m.)Nov. 3
4001 East is East—Special (18 m.)Sept. 8
4704 There They Go-Go-Go—
Merrie Melody (7 m.)Nov. 10
4303 Daffy's Duck Hunt—
Hit Parade (reissue) (7 m.)Nov. 17
4705 Two Crows from Tacos—
Merrie Melody (7 m.)Nov. 24
4304 Henhouse Hennerly—
Hit Parade (reissue) (7 m.)Dec. 1
4706 The Honey-Mousers—Merrie Melody (7 m.)..Dec. 8
4725 To Hare is Human—Bugs Bunny (7 m.)Dec. 15
4707 The Three Little Bops—
Merrie Melody (7 m.)Jan. 5
4708 Tweet oo—Merrie Melody (7 m.)Jan. 12
4306 For Scent-imental Reasons—
Hit Parade (reissue) (7 m.)Jan. 19
4709 Scrambled Aches—Merrie Melody (7 m.) ..Jan. 26
4305 Swallow the Leader—
Hit Parade (reissue) (7 m.)Feb. 2
4726 Ali Baba Bunny—Bugs Bunny (7 m.)Feb. 9
4710 Go Fly a Kit—Merrie Melody (7 m.)Feb. 16
4402 I'll Be Doggoned—SpecialFeb. 16
4711 Tweety and the Beanstalk—
Merrie Melody (7 m.)Feb. 23

Vitaphone—Two Reels

4001 East is East—SpecialSept. 8
4101 South of the Himalyas—Scope Gem (18 m.)..Oct. 6
4002 Howdy Partner—SpecialDec. 22
4102 The Legend of El Dorado—Scope GemDec. 29

NEWSWEEKLY NEW YORK RELEASE DATES

News of the Day

239 Mon. (O) ...Jan. 7
240 Wed. (E) ...Jan. 9
241 Mon. (O) ...Jan. 14
242 Wed. (E) ...Jan. 16
243 Mon. (O) ...Jan. 21
244 Wed. (E) ...Jan. 23
245 Mon. (O) ...Jan. 28
246 Wed. (E) ...Jan. 30
247 Mon. (O) ...Feb. 4
248 Wed. (E) ...Feb. 6
249 Mon. (O) ...Feb. 11
250 Wed. (E) ...Feb. 13
251 Mon. (O) ...Feb. 18
252 Wed. (E) ...Feb. 20

Fox Movietone

5 Friday (O) ...Jan. 4
6 Tues. (E) ...Jan. 8
7 Friday (O) ...Jan. 11
8 Tues. (E) ...Jan. 15
9 Friday (O) ...Jan. 18
10 Tues. (E) ...Jan. 22
11 Friday (O) ...Jan. 25
12 Tues. (E) ...Jan. 29
13 Friday (O) ...Feb. 1
14 Tues. (E) ...Feb. 5
15 Friday (O) ...Feb. 8
16 Tues. (E) ...Feb. 12
17 Friday (O) ...Feb. 15
18 Tues. (E) ...Feb. 19

Paramount News

42 Sat. (E)Jan. 5
43 Wed. (O)Jan. 9
44 Sat. (E)Jan. 12
45 Wed. (O)Jan. 16
46 Sat. (E)Jan. 19
47 Wed. (O)Jan. 23
48 Sat. (E)Jan. 26
49 Wed. (O)Jan. 30
50 Sat. (E)Feb. 2
51 Wed. (O)Feb. 6
52 Sat. (E)Feb. 9
53 Wed. (O)Feb. 13
54 Sat. (E)Feb. 16
55 Wed. (O)Feb. 20

Universal News

1 Tues. (O)Jan. 1
2 Thurs. (E) ...Jan. 3
3 Tues. (O)Jan. 8
4 Thurs. (E) ...Jan. 10
5 Tues. (O)Jan. 15
6 Thurs. (E) ...Jan. 17
7 Tues. (O)Jan. 22
8 Thurs. (E) ...Jan. 24
9 Tues. (O)Jan. 29
10 Thurs. (E) ...Jan. 31
11 Tues. (O)Feb. 5
12 Thurs. (E) ...Feb. 7
13 Tues. (O)Feb. 12
14 Thurs. (E) ...Feb. 14
15 Tues. (O)Feb. 19

HARRISON'S REPORTS

Yearly Subscription Rates:

United States	\$15.00
U. S. Insular Possessions. .	16.50
Canada	16.50
Mexico, Cuba, Spain.....	16.50
Great Britain	17.50
Australia, New Zealand,	
India, Europe, Asia	17.50
35c a Copy	

1270 SIXTH AVENUE

New York 20, N. Y.

A Motion Picture Reviewing Service
Devoted Chiefly to the Interests of the Exhibitors

Its Editorial Policy: No Problem Too Big for Its Editorial
Columns, if It is to Benefit the Exhibitor.

Published Weekly by
Harrison's Reports, Inc.,
Publisher

P. S. HARRISON, Editor
AL PICOULT,
Managing Editor

Established July 1, 1919

Circle 7-4622

A REVIEWING SERVICE FREE FROM THE INFLUENCE OF FILM ADVERTISING

Vol. XXXIX

SATURDAY, JANUARY 12, 1957

No. 2

UNITED ARTISTS' CONTINUING SUCCESS

Back at the beginning of 1951, when nothing less than a miracle was needed to save United Artists, which was foundering on the rocks after five straight years of operating in the red, the most fantastic prediction one could have made in view of the prevailing industry conditions was that the company, within the comparative short period of six years, would be enjoying an annual gross in excess of \$65,000,000, and would have approximately \$40,000,000 invested in unreleased productions that are either completed or in work. But, as announced this week, these are record-breaking figures attained by the company in 1956.

It is a fabulous success story, and it reflects great credit on the ability of the present management group, including board chairman Robert S. Benjamin; president Arthur B. Krim; and vice-presidents William J. Heineman, Max E. Youngstein and Arnold Picker. These five officials, who are now co-owners of the company, assumed executive management in 1951 and within their first year of operation turned in a profit on a gross of \$19,000,000. Since then, the annual gross has risen progressively with each year, reaching an all-time high in 1956 with a gross of \$65,300,000 — an increase of almost 19% over the annual gross for 1955.

The success of United Artists is no accident; it is the result of intelligent and progressive planning. And what is of the utmost importance to exhibition is the fact that the company's 48 feature releases in 1956 represents slightly more than 20 per cent of the total features released by all the American film companies last year. That it will continue to be a major source of product in 1957 is indicated by the announcement that it again will release 48 features at the average rate of four a month.

Long-range expansion plans for the future are already in work and, according to Krim, the company in 1958 and 1959 will put greater stress on top-budget productions and anticipates investing a larger annual sum in somewhat fewer pictures. He forecast a minimum of 36 features for 1958, released at the rate of about three a month. The company, said Krim, has decided to cut down on smaller-budget films in 1958 because other major companies have announced extensive production plans in that field.

It took courage, imagination and progressive thinking to bring United Artists out of its doldrums and to raise it to its current high standing in the industry, and since the Krim-Benjamin group possesses all these attributes in spades, there is no limit to how much further the company will progress.

REPUBLIC'S PRODUCTION PLANS

In keeping with a custom he has followed at the beginning of almost every year, Herbert J. Yates, president of Republic Pictures, announced this week that his company has slated 21 pictures for production in 1957. He added that activities at the studio, which have been at a standstill for quite some time, would resume on February 1.

This paper cannot recall one year in which Republic carried out the grandiose production plans announced by Yates in his periodic statements. In January of 1956, for example, he announced that the Republic production program for the year would be the greatest in the history of the company, and that 12 to 15 million dollars would be spent for production during the first six months of the year, such a sum being approximately double the expenditure earmarked for a similar period in former years. Yates did not specify the exact number of pictures the company would produce, but he did say that approximately 50 story properties were in various stages of preparation. In the final analysis, however, Republic produced only 10 pictures last year, and most of these were of the low-budget variety.

Just how far Republic will carry out its announced production plans this year remain to be seen, but it is hoped that it will do better, not only numerically but also entertainment-wise, for the exhibitors certainly are sorely in need of good product.

ALLIED'S FORTHCOMING DRIVE-IN MEETING

Those of you who operate drive-in theatres will do well to attend the National Allied Drive-In Convention, which be held at the Netherland-Hilton Hotel in Cincinnati on January 29-30-31.

This is the fourth annual drive-in convention sponsored by National Allied and, like the prior three meetings, it should prove highly informative to all who attend. In addition to an exhibition of the latest drive-in equipment, the meeting has an agenda that includes discussions on modern methods of operation; advanced techniques in concession management; adapting advertising and exploitation to the present market; ideas on how to increase your box-office receipts; and, of course, the all-important film clinics that deal with buying and booking and with different trade practices.

Write, wire or telephone your reservation to Ruben Shor, 1632 Central Parkway, Cincinnati, Ohio.

"Three Brave Men" with Ray Milland, Ernest Borgnine and Dean Jagger

(20th Century-Fox, January; time, 88 min.)

Excellent! It is a deep human-interest drama, one that is sure to strike a responsive chord in the vast majority of movie-goers, for its poignant story details the embarrassment and heartaches endured by an innocent man and his family when he is wrongly discharged by the U.S. Navy Department as a security risk after being falsely accused of disloyalty. Based on the Pulitzer Prize-winning articles written by Anthony Lewis in connection with the case of Abraham Chasanow, a Navy employee who suffered a similar experience in real life, the story is filled with heart-tugging situations throughout in its depiction of the support given to the innocent man by friends and neighbors who risk besmirching their own reputations to rally to his defense. The acting is uniformly superb. Ernest Borgnine is highly effective and sympathetic as the man against whom the injustice is committed, and the same may be said for Ray Milland as the lawyer who risks damage to his own practice and reputation to defend him. Outstanding, too, is Dean Jagger as an Assistant Secretary of the Navy who reluctantly discharges Borgnine in an honest effort to protect the country from insidious danger but who has the moral courage to publicly admit his mistake in order to undo the damage to Borgnine's reputation and good name. Virginia Christine, as Borgnine's loyal wife; Frank Faylen, as a colorful postman who disagrees with Borgnine on many things but who defends him as a good and loyal American; Frank Lovejoy, as the impartial head of a Navy hearing board; and Nina Foch, as a Navy lawyer who probes behind the web of circumstantial evidence to get at the truth, are among the others in the very fine cast who play their roles with such warmth and conviction that one feels as if he is witnessing a real-life occurrence. The direction is first-rate, and so is the black-and-white photography, in CinemaScope:—

Borgnine, for 22 years a trusted employee of the Navy Department in Washington, is shocked beyond belief when he is suddenly suspended as a security risk by Jagger who, acting on the recommendation of Navy investigators, was convinced that Borgnine had had definite communist associations, making him dangerous in his highly sensitive position. Returning to his home in a suburban cooperative housing development, Borgnine breaks the news to Virginia, his wife, who shares his shock, but their main concern is over the effect of the news on their three children. Word of Borgnine's suspension soon spreads throughout the community, and his children receive abuse from their companions in school. As Borgnine ponders the advisability of moving elsewhere, he is approached by friends and neighbors who assure him of their trust and friendship. They rally to his defense, and a fund is raised to hire a lawyer. Borgnine contacts Milland, who becomes convinced of his innocence and takes his case, even though he knows that he will be identified with the "commies" in some quarters. Milland goes over Borgnine's past carefully, and though he admits to perfectly innocent links to persons and organizations that were later listed as subversive by the Attorney General, he can find nothing to substantiate the Navy's charges. At Milland's instigation, Borgnine is granted a hearing at which numerous friends and neighbors testify in his defense. Moreover, Milland proves that unidentified people who had given wrong information about Borgnine were probable enemies who opposed his liberal views as secretary of the housing development. The hearing board, impressed by Borgnine's candor and honesty, and by the sincerity of the testimony in his behalf, recommends that he be reinstated, but Jagger, after careful consideration, overrules the board and orders Borgnine's employment terminated. A further appeal by Milland, coupled with a strong protest from Borgnine's neighbors, induces Jagger to re-open the case. He orders a thorough re-investigation and it is found that all those who had testified against him had acted out of prejudice, ignorance or hatred. Jagger

calls a press conference, where he publicly apologizes to Borgnine, reinstates him with full back pay, and announces that his loyalty had been established beyond question of a doubt. He adds that the case had pointed up the need for vigilance in preserving individual rights while taking steps to safeguard the nation against spies and traitors.

It was produced by Herbert B. Swope, Jr. and directed by Philip Dunne from his own screenplay.

Family.

"The Barretts of Wimpole Street" with Jennifer Jones and John Gielgud

(MGM, February; time, 105 min.)

This remake of Robert Besier's classic and tensely dramatic play, which was first brought to the screen by MGM in 1934, is a quality production that has been embellished by CinemaScope and Metrocolor. Its appeal, however, will be limited to discerning movie-goers who appreciate intellectual conversation and who have not been surfeited by the story, which has been done many times on the stage since its original theatrical presentation in 1931, and which was recently presented on television. Its acceptance by the general run of audiences is doubtful, for its story, which is set in 1845 and which deals with the unhappiness inflicted upon a household of grown children by a tyrannical Victorian father, is extremely slow-moving, and the morals and manners of the period, as presented, may prove much too stately for today's mass audiences. Jennifer Jones turns in a highly sensitive portrayal as Elizabeth Barrett, the eldest daughter, a poetess who had been bedridden for many years, and the romance she finds with Bill Travers, as Robert Browning, not only gives the story a tender quality but also strong dramatic appeal, for the love she feels gives her the strength to recuperate from her illness and to defy her overbearing father. Except for Miss Jones and Virginia McKenna, who does outstanding work as a younger sister who is browbeaten by the father when she attempts to find happiness in marriage, the other players in the cast are so theatrical that one feels as if he is watching a stage play:—

Jennifer, bedridden for many years, is unhappy because of the suffering of her two sisters and six brothers who, despite the luxuries provided for them, lived like prisoners in the shadow of John Gielgud, their tyrannical father, whose stern rule permitted them no liberties and denied them lives of their own. She finds some happiness in her correspondence with Travers, a famous poet, whom she never had met. He calls on her one day and the visit proves so stimulating that, after he leaves, she gets up and walks for the first time in years. After several other visits, Jennifer and Travers find themselves deeply in love. Jennifer, given a new desire for life, undergoes an amazing recovery in health. Her doctors pronounce her well enough to travel and advise her to leave London during the Winter for the warmer climate of Italy. Travers is elated and insists that she marry him, but Jennifer informs him that marriage is impossible because her father, who looked upon love as something sinful, would not give his consent. Jennifer is shocked when her father refuses to permit her to go to Italy. Even more shocking to her is his brutal treatment of Virginia when he discovers her entertaining Vernon Gray, a young officer. He wrongly accuses her of unchastity and uses force to make her vow never to see Gray again. Jennifer defends Virginia, only to be denounced for her own "wickedness." Unable to endure Jennifer's anger with him, he confesses a love for her that she realizes for the first time is something more than paternal. Horrified, she leaves the house and secretly goes to Travers, who hastily arranges a quick marriage. Her father's rage is uncontrollable when he discovers what she had done, but her sisters and brothers are joyful over her defiance.

It was produced by Sam Zimbalist, and directed by Sidney Franklin, from a screenplay by John Dighton.

Family.

**"Oasis" with Michele Morgan,
Cornell Borchers and Pierre Brasseur**
(20th Century-Fox, December; time, 84 min.)

Photographed in CinemaScope and Eastman color, this foreign-made adventure melodrama offers some fascinating Moroccan settings and desert backgrounds, but as an entertainment it is decidedly mediocre. To begin with, the story is so confusing that one doesn't know what it is all about and soon loses interest. Moreover, the tale unfolds mostly by monotonous dialogue rather than by action, and to make matters worse the English dialogue has been dubbed in very poor fashion; no effort seems to have been made to fit the dialogue to the players' lip movements. Additionally, the direction is uneven and the acting of the entire cast is completely lacking in conviction. There is an exciting scene here and there, the most thrilling being a camel stampede toward the finish, but these are not enough to overcome the ineptness of the production as a whole:—

The story, which deals with the smuggling of gold, opens with Gregoire Aslan, a gunman, engaging Michele Morgan and Cornell Borchers, two adventuresses, to spy on Pierre Brasseur, owner of an oasis in Africa, who planned to smuggle a caravan of gold across the desert for eventual delivery in European markets. European merchants, frantic because the price of gold had fallen, had hired Aslan to stop Brasseur's activities, and Aslan planned to hi-jack the cargo. Michele and Cornell become friendly with Brasseur on a steamer bound from Marseilles to Casablanca, and before long he becomes Cornell's lover. In Casablanca, an associate of Brasseur's learns of the plot against him and tries to warn him, but Cornell sees to it that he is assassinated by Aslan's agents. Michele, shocked by this brutality, prefers to give up the adventure, and Cornell, fearing that Michele will give her competition with Brasseur, encourages her to return to France. Brasseur eventually finds reason to become suspicious of Cornell and he spurns her when he discovers evidence of her treason. Meanwhile he falls in love with Michele, who had tried to warn him of his danger. In the complicated events that follow, Aslan and his confederates, aided by Cornell, overpower Brasseur's camel caravan and start unloading the valuable cargo. Brasseur, a former French pilot, quickly gets his private plane into the air and stampedes the camels by flying low over them. Aslan and Cornell are killed in the stampede, leaving Brasseur and Michelle free to find happiness together.

It was produced by Luggi Waldleitner and Gerd Oswald, and directed by Yves Allegret, from a screenplay by Joseph and Georges Kessel. Adult fare.

**"The Night Runner" with Ray Danton
and Colleen Miller**

(Univ.-Int'l, February; time, 79 min.)

This program melodrama offers enough suspense to get by as a supporting feature, but pictures that deal with mentally unbalanced persons have rarely, if ever, proved pleasurable, and this one is no exception. The story itself lacks conviction, for one is asked to believe that the authorities of a state mental hospital, motivated by overcrowded conditions in the institution, would knowingly release a murderous psychopath before he has been fully cured. What makes the action unpleasant is that the hero, though kindly and charming when he is not under pressure, reverts to his murderous tendencies when he finds reason to become provoked. The acting is competent, but the story is too artificial to be dramatically effective:—

Released from an overcrowded state mental hospital, Ray Danton, a dangerous young man who had once attempted murder, boards a bus leaving Los Angeles. Later, at a rest stop, he meets Harry Jackson, a garage mechanic, and Merry Anders, his wife, and their friendliness makes him decide to take a brief vacation in the area. He obtains a cabin in a motel operated by Willis Bouchee, a suspicious man, and Colleen Miller, his attractive daughter. Colleen and Danton become friendly, even though her father is hostile to him. Their relationship soon turns into love and he regains enough self-confidence to obtain a job as a draftsman with an engineering company nearby. Shortly thereafter, Bouchee opens a letter sent to Danton by a psychiatrist

at the hospital. He calls Danton a lunatic and orders him to clear out and leave Colleen alone. Infuriated, Danton murders the old man, removes all evidence of his connection with the crime and makes it appear as if it had been committed by a robber. The police are baffled by the case, and Danton, who had covered his tracks well, is not suspected. One day, while Danton helps Colleen take inventory of the motel prior to its sale, she finds a partially completed registration card of a couple who had been turned away by Danton immediately after he had committed the murder. Aware that her plans to turn the card over to the police could lead to his being unmasked as the murderer, Danton decides to kill Colleen to protect himself. He hurls her from a cliff overhanging the ocean, but, suddenly realizing the futility of a second tragedy, he flings himself into the sea and rescues her. He then phones the police to give himself up for the murder of her father.

It was produced by Albert J. Cohen, and directed by Abner Biberman, from a screenplay by Gene Levitt, based on the story by Owen Cameron.

Adult fare.

**"Wicked As They Come" with Arlene Dahl,
Phil Carey and Herbert Marshall**

(Columbia, February; time, 94 min.)

For adults who seek "spice" in pictures, "Wicked As They Come" may be considered a fair entertainment. The story, however, is unpleasant, for it centers around a beautiful but conscienceless gold digger who rises from life in a squalid New York slum area to marriage to an elderly, millionaire business executive, ruthlessly upsetting the lives of several other men before she attains that goal. There is much about the story that is improbable, and it is not a pleasurable entertainment because no appeal is directed to the emotions. Moreover, none of the players arouses sympathy because of the weak characters they display. Arlene Dahl makes a glamorous if unsympathetic heroine, and her attraction for men is quite understandable, but one finds it difficult to accept that she, lacking education and breeding, could adapt herself to association with influential upper class people in London and Paris immediately after leaving New York's East Side. The direction and acting are competent, despite the unreality of the script:—

Learning that first prize in a beauty contest run by the "Stylewear Journal" is a free trip to Europe, Arlene, a New York clothing factory worker, makes a play for David Kossoff, the "Journal's" elderly publisher, to make sure that she is the winner and then ignores him. She flies to London, and on the plane meets Phil Carey, a TV film producer. He sees through her immediately, and she resents his cynical attitude, but from him she learns something about Herbert Marshall, his wealthy boss, whose offices were in London. At a West End hotel, Arlene, running low on funds, makes a play for Michael Goodliffe, a society photographer and accepts his marriage proposal. While he is away on business, she runs up enormous bills on his credit account at a London store, pawns the merchandise and disappears. Goodliffe, unable to meet the bills, is sent to jail for six months. Meanwhile Arlene manages to obtain a job in Marshall's office and, by a ruse, compromises him and becomes his secretary. She then schemes to get Marshall away from his wife, but when she learns that the wife is the daughter of Ralph Truman, president of the organization, she switches her tactics and makes a play for Truman himself. The elderly widower falls for her wiles and marries her. Carey, by this time in love with Arlene himself, is embittered by her tactics. As Truman's wife, Arlene has everything her heart desires, but her life follows a pattern of business dinner parties that bore her and lead to quarrels with Truman. Goodliffe, released from prison and seeking vengeance, sends threatening notes to Arlene and is seen by her one night as he lurks around her home. Worried, she arms herself with a gun and accidentally kills her husband in the belief that he is Goodliffe. She is convicted of murder when servants testify that she had been quarrelling with Truman, but Carey, believing that the killing was accidental, tracks down Goodliffe and makes him confess that he was on the grounds on the night of the killing. Because of this new evidence, the charge against Arlene is reduced to manslaughter and she is sentenced to jail for three months. Carey, presumably, awaits her release.

It was produced in Britain by Maxwell Setton, and directed by Ken Hughes from his own screenplay, based on the novel "Portrait in Smoke," by Bill Ballinger.

Adult fare.

**"Istanbul" with Errol Flynn, Cornell Borchers
and John Bentley**

(Univ.-Int'l, February; time, 84 min.)

Set against authentic Turkish backgrounds, and photographed in CinemaScope and Technicolor, this adventure melodrama offers an entertaining mixture of diamond smuggling, amnesia and romance. Except for a change in locale and minor changes in characterizations and events, the story is a remake of "Singapore," which Universal produced in 1947 with Fred MacMurray and Ava Gardner in the leading roles. Much that happens in the story is incredulous, but one's attention is held well because the plot's developments are interesting and the action moves along at a steady pace. Moreover, it has a fair share of melodramatic thrills, particularly in the closing scenes, where the hero risks his life to rescue the amnesia-stricken heroine from murderous thugs who had kidnapped her. The production values are good, and the color photography fine:—

Errol Flynn, an adventurer, returns to Omar Hotel in Istanbul after a five-year absence and learns that John Bentley, a Customs inspector, still suspected him in connection with the disappearance of a fortune in smuggled diamonds. Unable to get his former room, which was now occupied by Lief Erickson and Peggy Knudsen, a touring American couple, Flynn accepts an adjoining room and then goes to the bar for a drink. There, his mind wanders back five years and he recalls his intense romance with Cornell Borchers, a beautiful German girl, who had consented to marry him. After buying her a bracelet in a curio shop, he had discovered that it had a secret compartment containing 13 magnificent diamonds. He had hidden the jewels in his room, and shortly thereafter found himself confronted by Martin Benson, a ruthless international crook, and two of his henchmen, who had beaten him severely when he disclaimed any knowledge about the gems. The incident had brought the smuggled jewels to the attention of Bentley, who suspected that Flynn had them. Later, Cornell's apartment house had caught fire, and witnesses reported that she had been burned to death. Heartbroken, Flynn had gone to Paris, but left the jewels behind because of Bentley's watchfulness. Flynn is brought back to present by the sudden appearance of one of Benson's henchmen, who unsuccessfully offers him \$10,000 to return the diamonds. While waiting for the tourists to check out of his old room so that he can retrieve the loot himself, Flynn is shocked to see Cornell walk into the hotel. A victim of amnesia, she does not remember him and reveals that she is happily married to Torin Thatcher, a British engineer. From then on the story resolves itself into a struggle by Flynn to help Cornell regain her memory and to retrieve the diamonds. Benson, suspecting that Cornell knew where the gems were hidden, kidnaps and tortures her to make her talk. Flynn manages to effect her rescue, during which she regains her memory. Her husband, realizing that she is truly in love with Flynn, insists upon stepping out of her life. To start a new life with her, Flynn wipes the slate clean by returning the diamonds to Bentley.

It was produced by Albert J. Cohen, and directed by Joseph Pevney, from a screenplay by Seton I. Miller, Barbara Gray and Richard Alan Simons, based on a story by Mr. Miller.

Adult fare.

**"Drango" with Jeff Chandler,
Joanne Dru and Julie London**
(United Artists, January; time, 92 min.)

A good post-Civil War melodrama, centering around the trials and tribulations of a sincere Union Army officer who, as military governor, tries to rebuild a ruined Southern community, despite the hostility of the townspeople. Jeff Chandler does effective work as the Union officer, and the spectator's sympathy is with him at all times because of the restraint he shows in accepting rebuffs and insults from those he seeks to help, and because of his determination to succeed without the use of force. Ronald Howard is competent as the smooth but power-mad villain whose machinations constantly stymie Chandler and keep the people in a turmoil. The closing sequence, where Howard is shot dead by his own father to stop the terror he had wrought, is highly dramatic. Joanne Dru is appealing as a Union sympathizer who falls in love with Chandler, and a good acting job is turned in by Julie London as a Southern belle who reluctantly cooperates with Howard and then turns against him. The story is eventful and fast-moving, holding one's interest throughout:—

Accompanied by John Lupton, a captain, Chandler, a major in the Union Army arrives in Kennesaw, Georgia, under orders to help the inhabitants rebuild the war-ravished area. He finds the Southern townspeople hostile, and his efforts to gain the cooperation of Donald Crisp, a judge and leader of the community, are unavailing. Not even the local minister will cooperate with him. His efforts to bring law and order to the community are thwarted by Howard, Crisp's son, who envisioned himself at the head of a new kind of Southern army. Secretly leading a group of rabid followers, Howard resorts to killings and other acts of violence to stymie every plan formulated by Chandler to help the town rehabilitate itself, and he uses the same tactics against fellow-townsmen to keep them from going over to Chandler's side. Chandler is convinced that Howard is responsible for the many crimes against the law, but he is unable to obtain conclusive evidence against him and no one among the townspeople dares to bear witness against him. Chandler's failure to gain the town's cooperation puts him in hot water with his superiors, who charge him with being too soft, but he refuses to resort to force. Meanwhile Howard, drunk with power, organizes an armed mob for an attack on a Union fort nearby. The more rational people in town, including Crisp, protest this move and recognize Howard for the power-mad maniac he had become. They also begin to appreciate Chandler's earnest efforts in their behalf. Chandler, unarmed, is attacked with a gun by Howard when he warns the mob that it would be folly to attack the fort, but before Howard can fire at him, he (Howard) is shot dead by his father. With Howard's reign of terror brought to an end, the people accept Chandler as a friend and follow him with hope for the future.

The screenplay was written and produced by Hall Bartlett, who co-directed it with Jules Bricken.

Family.

Correction

Due to a typographical error, the pages in Section One of last week's issue were incorrectly numbered on a limited quantity of copies mailed to subscribers. Check your copy and, if necessary, correct the numbers to read 2 and 3 on the inside pages, and 4 on the back page.

HARRISON'S REPORTS

Yearly Subscription Rates:

United States\$15.00
U. S. Insular Possessions. 16.50
Canada 16.50
Mexico, Cuba, Spain..... 16.50
Great Britain 17.50
Australia, New Zealand,
India, Europe, Asia 17.50
35c a Copy

1270 SIXTH AVENUE

New York 20, N. Y.

A Motion Picture Reviewing Service
Devoted Chiefly to the Interests of the Exhibitors

Its Editorial Policy: No Problem Too Big for Its Editorial
Columns, if It is to Benefit the Exhibitor.

Published Weekly by
Harrison's Reports, Inc.,
Publisher

P. S. HARRISON, Editor
AL PICOULT,
Managing Editor

Established July 1, 1919

Circle 7-4622

A REVIEWING SERVICE FREE FROM THE INFLUENCE OF FILM ADVERTISING

Vol. XXXIX

SATURDAY, JANUARY 19, 1957

No. 3

POSITIVE ACTION

The encouraging news this week is the announcement made by Alex Harrison, general sales manager of 20th Century-Fox, that his company will release a total of twenty-six feature attractions between January and June of this year, at an average rate of from four to six features per month.

This is the largest six-month product line-up the company has had for distribution in more than ten years, and is a part of the overall 1957 distribution program of more than fifty attractions announced recently by Spyros P. Skouras, president of the company.

Also in the good news column is the announcement made last weekend by Steve Broidy, president of Allied Artists, that his company, which at the present time has twenty features "in the can or in production," will produce between thirty-six and forty pictures in 1957, and release at least thirty-six, approximately five more than in 1956, with the production investment totalling between fifteen and twenty million dollars.

The increased production and distribution activities of 20th Century-Fox and Allied Artists, as well as those announced last week by United Artists, clearly indicates that the heads of these companies believe in taking aggressive steps to meet the challenge of the times. If the top executives in other film companies would follow their lead with the same positive action instead of merely expressing confidence in the future of the business, it would soon inject into the industry some badly needed life and enthusiasm.

BE CAUTIOUS

RKO's productions of "Public Pigeon No. 1," which stars Red Skelton, Vivian Blaine and Janet Blair, and "The Young Stranger," which stars Kim Hunter and introduces James MacArthur, have been shown to the Hollywood representatives of several trade papers, which have published the reviews.

For the past several weeks this paper has endeavored to have these two pictures shown to its representative for review purposes, but officials at the RKO home office in New York have hemmed and hawed about showing the films to us and to date we have had nothing but vague promises that it will be shown to us in the near future.

Since both pictures have been officially announced as January releases, and since HARRISON'S REPORTS has not been given an opportunity to ascertain their entertainment values for the benefit of its subscribers, we are concerned lest the RKO salesmen, in offering these pictures to the exhibitors, build them up for more than their entertainment worth. Accordingly, we have decided to reproduce, for whatever guidance they will offer our subscribers, the opinions expressed

in the reviews published by several of the other trade papers.

On "Public Pigeon No. 1," which has a running time of 79 minutes and has been photographed in Technicolor, weekly *Variety* had this to say, in part:

"Red Skelton as a dumb cluck conned by a couple of swindlers into thinking he's working for the FBI may have looked funny on paper—and may have had its chuckles as the video program it once was. On the theatrical big-screen it's strictly unfunny and must be counted among the comic's minor league efforts. Entertainment-wise, it is no more than a filler for program bills and it's doubtful if Skelton's name will help much."

The review published in the *Hollywood Reporter* had this to say, in part:

"Red Skelton has some hilarious scenes in RKO's 'Public Pigeon No. 1' and shows again that he can be one of the top clowns of our day, but the comedy overall is rather thin. Norman Z. McLeod displays his usual adept hand to bring out what humor is inherent in the script, but too many of the jokes simply do not have the substance to get over. The total effect is of a pleasantly goofy picture but without the length or the strength to make it a top feature."

On "The Young Stranger," which has a running time of 84 minutes, *Daily Variety* expressed this opinion in its review:

"RKO has a marketable picture in 'The Young Stranger,' a subject slanted at the teenagers and family-type audiences. Regular-run situations will find it a handy entry for twin-billing with a similarly slanted feature.

"A story of conflict between youth and parents, the plot indulges in 'one note' dramatics that provide very little shading between the black and white of the problem, yet which are effective within the entertainment aim..."

A more favorable review was published in the *Hollywood Reporter*, which, too, pointed out that the picture should have a particular appeal for teenagers.

SWEEPSTAKES PLAN PROGRESSING

Most of the suggested projects in the planned overall industry public relations program to combat declining attendance are still in the discussion stage, but definite progress was reported this week in the setting up of the Academy Awards Sweepstakes.

Reports on the progress of the Sweepstakes preparations highlighted a meeting held in New York on Tuesday night between representatives of the COMPO public relations committee and the MPAA business-building committee. The meeting was attended also by Wilbur Snaper, representing National Allied.

According to a COMPO press release, the group was told that letters outlining the Sweepstakes plan

(Continued on back page)

"Crime of Passion" with Barbara Stanwyck and Sterling Hayden

(United Artists, February; time, 84 min.)

Lurid melodramatic fare is offered in "Crime of Passion," which should serve adequately as a supporting feature in double-billing situations. Centering around a conniving and ambitious woman who, seeking to win a promotion for her detective-husband, resorts to an affair with his superior officer, the story's mixture of sex, deceit and murder is not only familiar but also disagreeable and not too convincing. It should, however, get by with indiscriminating moviegoers who are not too fussy about story values, for it holds one's interest fairly well because of the competent acting and the authentic backgrounds against which the tale is set. The photography is good:—

Barbara Stanwyck, a newspaperwoman, gives up her career to marry Sterling Hayden, a lieutenant-detective, after a whirlwind courtship. She becomes bored with married life before long, for she finds Hayden's friends dull and deplores his lack of ambition to get ahead in the department. Determined to do something about the matter, Barbara stages a fake auto accident in order to meet Fay Wray, wife of Raymond Burr, a police inspector and Hayden's superior officer. The accident gives Barbara an opportunity to start a close friendship with Fay, who soon invites her and Hayden to a dinner party. This in turn gives Barbara a chance to become firmly acquainted with Burr. She quickly sizes him up as a man who is not averse to philandering and subtly makes a play for him. Burr rises to the bait and before long starts a secret affair with her. Meanwhile she engineers a fight between Hayden and Royal Dano, a captain and his immediate superior, and utilizes her influence with Burr to get Dano transferred to another division while Hayden is promoted to replace him. In the course of events, Burr decides to retire and Barbara pressures him to nominate Hayden as his successor. Burr tells her gently that their affair has come to an end and that, for the good of the department, he must nominate Dano as his successor because he was better qualified than her husband. Frustrated and maddened by this turn of events, Barbara shoots and kills Burr. Hayden takes charge of the case and in due time traces the killing to Barbara. She confesses the crime, and he has no alternative but to place her under arrest.

It is a Bob Goldstein production, produced by Herman Cohen and directed by Gerd Oswald from a story and screenplay by Joe Eisinger. Adult fare.

"Top Secret Affair" with Susan Hayward and Kirk Douglas

(Warner Bros., Feb. 9; time, 100 min.)

Many laughers are provoked by this first-rate sophisticated comedy, which should give the great majority of moviegoers a right good time. Based on characters from John P. Marquand's "Melville Goodwin, U.S.A.," the picture offers a highly amusing story about the complications that ensue when the glamorous publisher of a powerful news magazine resorts to trickery in an attempt to block the appointment of a tough but heroic Army general to a top Government post. The methods she employs to obtain a story and photographs that would ridicule and debunk him; her utter distress when she falls in love with him and he proposes marriage to her just a few hours before the damaging article hits the newstands; and the chaos at a Congressional hearing inspired by the article — all this makes for situations that keep one laughing throughout, sometimes hilariously. The dialogue is bright, and much of the humor is amusingly satirical of big-time publishers, the Army brass and Congressional inquiries. As a matter of fact, it will be interesting to see if some Senators take offense to being depicted as "goofs." Susan Hayward and Kirk Douglas are excellent in the leading roles, and the same may be said for Paul Stewart, as Miss Hayward's sarcastic assistant, and for Jim Backus, as a fretful Army public relations information officer. The production values are rich, and the photography fine:—

Susan, hard-driving publisher of a news magazine, is infuriated when she learns that Douglas, subject to Senate approval, had been chosen to fill an important Government post over a civilian sponsored by her magazine. Despite Douglas' outstanding record as a Major General, Susan, aided by a reluctant Stewart, plans to block confirmation of the appointment by debunking him in her magazine. She uses influence to have Douglas assigned to spend several days at her palatial Long Island home, presumably to be interviewed by her staff for a favorable cover story. After two days of firing loaded questions at Douglas, whose answers do him credit rather than harm, Susan decides to change her tactics to gain her objective. She uses her sex appeal for all it is worth, plies him with drinks and takes him on a tour of night-clubs, making sure that photographers are present to snap him in undignified poses. By the time the evening is over, however, Susan falls in love with him and decides to write a favorable piece about him. But she changes back to her original idea on the following day, when Douglas decides to return to Washington after telling her frankly that marriage is not for him. Back in Washington, Douglas cannot get Susan out of his mind. He returns to New York and proposes marriage, unaware that the damaging article about him was on its way to the newstands. The story hits official Washington with the impact of a verbal A-bomb and leads to a Senate Committee inquiry on Douglas' fitness, with Susan summoned as a principal witness. Susan's admission that she had deliberately done a hatchet job on Douglas does not impress the Committee, and Douglas' inability to give complete answers to questions that concerned top secret matters put him in an extremely bad light. The tide changes, however, when Douglas is given White House permission to answer all questions fully, and his replies serve to add stature to his proud record. With his confirmation confirmed, Douglas, realizing that Susan regretted what she had done, effects a reconciliation with her.

It was produced by Martin Rackin, and directed by H. C. Potter, from a screenplay by Roland Kibbee and Allan Scott. Adult fare.

"Five Steps to Danger" with Ruth Roman and Sterling Hayden

(United Artists, January; time, 80 min.)

This spy melodrama should prove acceptable as a supporting feature. Set in the United States and centering around a comely young widow's frantic efforts to deliver a secret formula on guided missiles to a noted German scientist who had escaped from the Russians, the story has her experiencing adventures that rarely strike a realistic note. It is, however, fair hokum of its kind and should get by with moviegoers who are not too discriminating, for the action is eventful and moves along at a brisk pace, offering an appreciable quota of excitement and suspense because of the attempts made by enemy agents to prevent her from accomplishing her mission. Ruth Roman turns in a spirited performance as the distressed heroine, and Sterling Hayden is good, if not entirely convincing, as a casual acquaintance who becomes involved in her problems and comes to her aid, falling in love with her at the same time:—

Motoring from Los Angeles to Sante Fe on a holiday trip, Hayden accepts a lift from Ruth another motorist, when his car has a breakdown. He stops for coffee at a roadside cafe and, while Ruth naps in the car, he is accosted by a woman who identifies herself as a nurse working for Werner Klemperer, Ruth's doctor, and informs him that Ruth is suffering from a nervous breakdown. She drives off after asking Hayden to take care of Ruth and to contact her at a Sante Fe hotel upon their arrival. Later, Ruth and Hayden are overtaken by a sheriff and his deputy who want to question her about the murder of a Government intelligence agent. Hayden rebels when they are handcuffed together and manages to escape with Ruth after pushing their captors down an embankment. Demanding that she explain her mysterious affairs, Hayden learns from Ruth that, on a

recent visit to East Berlin, a friend had given her the transcript of a secret formula, scratched on a small steel mirror, which was left behind by a noted German scientist who had escaped to the United States. She had promised to search for the scientist and deliver the mirror, and had learned that he was employed as a teacher in a Sante Fe university. Hayden believes her story and agrees to help her. At the university, Richard Gaines, the dean, claims to know nothing about the scientist but Hayden suspects foul play. From then on he and Ruth become involved with various people, including Gaines and her doctor, who were actually enemy agents. After many adventures, during which they are unwittingly protected from harm by U.S. Government agents, Ruth establishes that the scientist had been murdered, risks her life to help the Government trap the spies and sees to it that the valued mirror falls into proper hands. Meanwhile, she had become Hayden's bride, and with their troubles over they set out to enjoy a delayed honeymoon.

The screenplay was written, produced and directed by Henry S. Kessler, based on a story by Donald Hamilton and Turnley Walker.

Family.

"The Halliday Brand" with Joseph Cotten, Ward Bond and Viveca Lindfors

(United Artists, January; time, 77 min.)

An interesting, though somewhat unpleasant, western melodrama. It should shape up as a better-than-average supporting feature, not only because of the cast names, but also because the story is strongly dramatic and different from the general run of western tales. The unpleasantness stems from the fact that the theme is based on hatred and it pits father against son in a bitter feud that leads to physical violence, even to a point where they fight each other with bare fists. Ward Bond is most impressive as the domineering sheriff whose hatred for Indians knows no bounds, and who ruthlessly tries to impose his iron will on his grown children. Joseph Cotten, too, is good as the son who defies him and who turns to outlawry to compel the community to rid itself of his father. Although the story has less exciting action than most westerns, suspense is well sustained throughout:—

Told mainly in flashback, the story depicts Bond as the uncompromising sheriff of a western community, a man who aggressively fought the wilderness years previously to establish his vast cattle holdings, and who ruthlessly imposed his iron will on his now grown children, including Cotten, Bill Williams and Betsy Blair. Enraged when he discovers that Betsy and Christopher Dark, a half-breed wrangler, are secret lovers, Bond orders him off his property. Later, when Dark is arrested as a suspected cattle rustler, Bond makes no effort to stop a mob from lynching him. This incident embitters all his children, particularly Cotten, who himself had fallen in love with Viveca Lindfors, Dark's sister. Cotten leaves home after a stormy quarrel with his father, and several days later, when Bond needlessly kills Jay C. Flippin, Viveca's father, he vows retaliation. He turns to outlawry, committing all sorts of crimes against the community as a whole and warning the people that he will not stop until they rid themselves of his father as sheriff. Bond organizes a posse to catch Cotten but to no avail. The people refuse to cooperate with Bond but he continues the search on his own, eventually meets up with Cotten and suffers a crippling stroke after a fist fight with him. Years later, Bond, lying on his death bed, asks for Cotten on the pretense that he wants to forgive and forget. Cotten receives word of the request and decides to honor it. Confronted by his son, Bond pulls a gun from under his pillow and tries to shoot him, but he dies before he can pull the trigger.

It was produced by Collier Young, and directed by Joseph H. Lewis, from a story and screenplay by George W. George and George S. Slavin.

Family.

"Kelly and Me" with Van Johnson, Piper Laurie and Martha Hyer

(Univ.-Int'l, April; time, 86 min.)

Photographed in CinemaScope and Technicolor, "Kelly and Me" should prove to be satisfying entertainment to the general run of audiences, for it is a heartwarming backstage story of a hammy but likeable song-and-dance vaudevillian and his dog, and of their rise to world-wide fame in the early days of talking films. Van Johnson does a fine job as the egotistical entertainer whose new-found fame goes to his head and makes him objectionable to those associated with him but who gets humility when he comes to the realization that the credit for his success belonged to his dog. The story has good touches of comedy throughout, and it has many tender moments, particularly in the closing reels, where the dog, repossessed by the original owner who had abandoned him, runs away from the studio to search for Johnson, who had resumed his song-and-dance activities. The climax, in which they are reunited, is touching and pleasing. The dog, an intelligent white shepherd, is excellent. Piper Laurie is charming as a college girl who falls in love with Johnson and gets him his Hollywood break through her father, a studio chief, effectively portrayed by Onslow Stevens. Martha Hyer, too, is effective as a sexy and selfish movie queen. The production values are fine, and the Hollywood settings give the story added interest:—

As a song-and-dance vaudevillian in the early 1930's, Johnson is a flop until Kelly, a dog he had befriended, interrupts his act and turns it into a howling success. The dog, part of an animal act owned by Gregory Gay, a cruel trainer, had been abandoned and he had attached himself to Johnson. He keeps the dog in the act, and a chance meeting with Piper, who falls in love with him and Kelly, results in a Hollywood break when she persuades her father to sign them up for a dog picture. Because Kelly obeys Johnson's every command, he proves to be a sensation in pictures and becomes the industry's greatest drawing card. Johnson, however, erroneously believes that he, not Kelly, had caught the public's fancy, and he makes demands that get him disliked by almost everyone but Piper and Kelly. When he finally comes to the realization that Kelly is the attraction, he becomes disillusioned and gains humility. His sincere effort to mend relations with Stevens is of no avail, however, for Gay shows up and proves that he is Kelly's legal owner. Johnson decides to leave Hollywood and Gay takes over the handling of the dog. Under Gay's cruel treatment, the animal soon rebels. He escapes from the studio and follows Johnson to the railroad depot, but is unable to catch up with him as he boards a train for San Francisco. Kelly starts to trot along the tracks and, after a harrowing week during which everyone searches for him, he arrives in San Francisco, is picked up by the police and brought to a night-club where Johnson was appearing. He sees Johnson on the stage and joins him in an old routine they had done together often. Their joyful reunion is complete when Piper shows up with her father and informs him that Gay had been paid off and that he was now Kelly's legal owner.

It was produced by Robert Arthur, and directed by Robert Z. Leonard, from a story and screenplay by Everett Freeman.

Family.

BINDERS AVAILABLE

Special binders, which clamp copies of HARRISON'S REPORTS in place on the wide margin without making it necessary to punch holes in them, may be purchased by writing to the office of this paper at 1270 Sixth Avenue, New York 20, N. Y.

The cost to subscribers in the United States and its possessions is \$2.00 per binder, parcel post prepaid.

The cost to Canadian subscribers is \$2.25 per binder, parcel post prepaid.

These binders make HARRISON'S REPORTS convenient to handle and easy for reference when looking up the information contained therein

had been sent out to all COMPO member organizations, whose approval must first be obtained before the promotion can be undertaken as a COMPO enterprise. Hope was expressed that replies from the member groups would be in COMPO's hands by the end of this week.

It was also reported that the pressbook for the Sweepstakes is now in work, and that Jane Russell has consented to appear in a trailer that will announce the Sweepstakes to theatre audiences. Field exploitation men of eight film companies have been enlisted as a group to spearhead the solicitation of exhibitor participation in each exchange area and to help exhibitors in staging the Sweepstakes. Company tie-up contacts will be asked to promote prizes that can be added to the prizes to be promoted by exhibitors.

One of the topics discussed at the meeting was the MPAA committee's plan for a Hollywood Golden Jubilee celebrating this year as the 50th anniversary of the first motion picture produced in Hollywood. It was decided to drop the word "Hollywood" from the title and call the celebration the Golden Jubilee of Motion Pictures, with this title to act as an overall cover for whatever projects are adopted for the year-long promotion program.

No decisions were reached on the various phases of the jubilee celebration pending development of further details for presentation to the joint committee. This is expected to be done at a meeting to be held on January 21.

Harry Mandel, chairman of the COMPO press relations committee, was authorized to name a committee to work out a plan for financing the program. Charles E. McCarthy, COMPO's information director, was authorized to solicit the assistance of exhibitors throughout the country who have been the mainstay of previous COMPO efforts, both for tax relief and in promotion activities.

It is not an easy task to organize an all-industry public relations program, and the seemingly slow progress to date is understandable in view of the many problems that must be overcome to develop a plan that will be of maximum benefit to the industry as a whole, and that will be approved by its participating segments. It is to be hoped that the plan developed will be worthwhile and that it will receive the wholehearted industry cooperation necessary to put it over. Meanwhile, we all owe a vote of thanks to those who are devoting much time and effort to get the plan in operation as speedily as possible.

PRINT DAMAGE

Exhibitors everywhere should benefit from the following sound advice given to the membership of Allied Theatre Owners of Indiana in a current organizational bulletin, under the above heading:

"During the last few months there has been increasing complaint about scratched and damaged prints. At the very least, such prints impair the finest picture presentation that every theatre is striving for and no amount of investment in booth equipment can produce a satisfactory picture from a bad print. In some cases damage is so severe that a subsequent playdate cannot be served. Even though an exhibitor may not be charged for print damage, he certainly does not want to inflict this loss on the exchange nor does he want to get in controversies about who was responsible.

"ATOI's equipment committee has been studying the problem and reports that much of the damage

is traced to large sprocket prints being run on small sprocket equipment without proper adjustment. Theatres with small sprocket equipment must be very sure that pad idler rollers are correctly set. In the past an adjustment anywhere from 1½ to 3 times the thickness of the film did no harm, but the small sprockets must be set exactly double the thickness of the film. It is also important that if the projectionist hears a heavy patch go through the machine that he make an immediate examination to determine if the film has jumped off one side of the sprockets. There is no other way to know if the film is riding on top of one sprocket and the heavy patch can easily make the film jump out of the sprocket. Also, with the small sprockets it is more important that take-up tension be properly adjusted. Many theatres carry too much drag against the small sprocket."

"Utah Blaine" with Rory Calhoun,

(Columbia, February; time, 75 min.)

A pretty good program western. Those who enjoy such melodramas should find it to their liking, for it has all the thrills and exciting action they demand. Revolving around a fearless ex-sheriff who outsmarts and outshoots a land-grabbing gang of plundering and murdering outlaws who try to cover up their misdeeds by posing as "vigilantes," the story holds one engrossed from start to finish and is filled with many intrigues and suspenseful situations. Rory Calhoun is tough and likeable in the leading role, and competent performances are turned in by the others in the supporting cast. There is no comedy.

Traveling through Texas, Calhoun, a famed ex-sheriff noted for his prowess with a gun, secretly watches a group of gunmen string up Ken Christy, an elderly man, and leave him for dead. He quickly cuts Christy down and revives him. The old man reveals that he is the owner of a huge ranch nearby, and that the men who tried to hang him were a gang of ruthless land-grabbers led by Ray Teal, who, aided by George Keymas, a notorious gunman and long Calhoun's enemy, was using force to take land away from defenseless ranchers in the area. Calhoun obtains legal power from Christy to handle the affairs of his ranch, and he heads for the town of Red Creek while Christy goes into hiding in El Paso. Calhoun's arrival with legal documents is a shock to Teal and his gang. They try to ambush him, but his blazing guns prove too deadly and they keep their distance. Meanwhile Calhoun wins the friendship of Susan Cumming and Angela Stevens, whose father had been murdered by the gang, and he is joined by Paul Langton and Max Baer, who resented the vicious tactics employed by Teal against the people. Outwitted by Calhoun and his friends at every turn, Teal locates Christy and has him murdered by Keymas. The old man's death strips Calhoun of his legal powers and gives Teal a "lawful" excuse to hunt him down, but the situation changes when it is discovered that Christy had willed his ranch to Calhoun and Susan. As a land owner, Calhoun righteously defends himself and secretly organizes the decent people in town to combat the gang. Through a clever ruse, he baits the gang into attacking him within the town, where all are wiped out by the townspeople in keeping with the law-and-order government they had established. Calhoun and Susan marry.

It was produced by Sam Katzman and directed by Fred F. Sears, from a screenplay by Robert E. Kent and James B. Gordon. Family.

HARRISON'S REPORTS

Yearly Subscription Rates:

United States	\$15.00
U. S. Insular Possessions.	16.50
Canada	16.50
Mexico, Cuba, Spain.....	16.50
Great Britain	17.50
Australia, New Zealand,	
India, Europe, Asia	17.50
35c a Copy	

1270 SIXTH AVENUE

New York 20, N. Y.

A Motion Picture Reviewing Service
Devoted Chiefly to the Interests of the Exhibitors

Its Editorial Policy: No Problem Too Big for Its Editorial
Columns, if It is to Benefit the Exhibitor.

Published Weekly by
Harrison's Reports, Inc.,
Publisher

P. S. HARRISON, Editor
AL PICOUULT,
Managing Editor

Established July 1, 1919

Circle 7-4622

A REVIEWING SERVICE FREE FROM THE INFLUENCE OF FILM ADVERTISING

Vol. XXXIX

SATURDAY, JANUARY 26, 1957

No. 4

20th-FOX LENDS A HAND TO THE LITTLE FELLOW

In a move that is bound to have an excellent effect in reviving the courage of the small theatre owners, Alex Harrison, general sales manager of 20th Century-Fox, announced this Wednesday that his company will conduct a drive to re-open closed theatres and to aid exhibitors in small-town and subsequent-run situations by the setting of an unprecedented policy dedicated to the revival of business in such situations.

Speaking in Philadelphia at a conference of the company's eastern sales division, meeting to formulate merchandising plans on a 50-picture release program this year, Harrison stated that the strongest efforts possible will be made to assist exhibitors in every possible manner in stimulating theatre attendance during the coming months.

The move, he explained, is two-fold: To aid theatres currently operating; and to see if methods can be employed to re-open theatres currently closed. To carry out the program, Harrison has ordered the company's branch managers in all domestic and Canadian exchanges to hold meetings immediately with their personnel and to re-examine every small-town and subsequent-run situation in their respective areas.

Instructions were given to have every Fox salesman meet subsequently with theatre operators to see what assistance the company can offer in generating added public enthusiasm in theatre-going throughout the country. Special campaigns will be devised, Harrison explained, to inform the public that the best entertainment available today is at theatres.

Harrison added that the launching of the program comes at a time when theatre patronage is on the upswing, noting that a Fox survey showed a 22.8% increase in attendance in the past four weeks over the corresponding period last year. With this impetus, he said, a general attendance swing back to theatres is possible if the fullest measures are taken.

Harrison further declared that, although small-town and subsequent-run situations amount to 15% of the company's business, they represent a very important segment of film distribution and must be helped in all possible ways. He pointed out also that the release of more than 50 pictures this year, as announced recently by Spyros P. Skouras, the company's president, is a dramatic example of Fox support via product to the exhibitors, not only in the United States and Canada, but also throughout the world.

This 20th-Fox move to come to the aid of the little fellow in exhibition is indeed gratifying and

encouraging, and Alex Harrison's attitude reflects the sympathetic regard that Spyros Skouras has always felt for hard-pressed exhibitors, as well as a willingness to do something about their problems.

The preservation of every theatre, no matter how small, should be a primary concern of every distribution company, for going to the movies, like other forms of recreation, is to a considerable extent a matter of habit. Every time a theatre closes its doors it makes movies less accessible to just so many more people, who simply turn to other forms of amusement and soon discover that they can get along without motion picture entertainment.

20th Century-Fox is to be commended for taking the lead in a sincere desire to relieve and assist deserving exhibitors. The other film companies would do well to follow this lead, for it is only by making every effort possible to keep theatres in operation that they can best insure the future of the industry in general, and of themselves in particular, for the fact remains that they cannot sell film to a closed theatre.

THE RKO-UNIVERSAL DEAL

In a brief press release issued on Tuesday of this week, Milton R. Rackmil, president of Universal Pictures, and Daniel T. O'Shea, president of RKO Radio Pictures, jointly announced that on or about February 1 Universal will assume the selling and distribution in the United States of all RKO pictures, including eleven unreleased pictures in various stages of completion.

Not included in the announcement was the information that the contract covers only those films produced or started by RKO prior to December 31, 1956. Approximately 45 pictures are involved, most of which have either completed their theatre bookings or are now making the rounds.

In the terse press release, Universal emphasized that the deal with RKO would in no way affect Universal's own production and releasing schedule. The RKO product acquired for distribution will serve to augment Universal's own releases.

This Universal-RKO deal did not come as a surprise to the trade, for it was generally known for many weeks that the two companies were negotiating such an arrangement. In confirming the deal, however, the executives of both companies withheld its details and as a result there has been much speculation in the trade papers concerning the reasons for the arrangement and its possible effect on the future of RKO's operations.

(Continued on back page)

**"Hot Summer Night" with Leslie Nielsen,
Colleen Miller and Edward Andrews**
(MGM, February; time, 86 min.)

A fairly interesting program crime melodrama, but it is not a pleasant entertainment because the action throughout is brutal and violent. Centering around an unemployed newspaperman who finds himself kidnapped and marked for death after he succeeds in gaining an exclusive interview with a publicity-loving gangster outlaw, the story is somewhat uneven and the characterizations are not too well defined, but it holds one's attention well because of some novel touches, such as the fact that the hunted gangster lives in an Ozark community where the people, beholden to him for his generosity, do their utmost to protect him from the law. There is considerable suspense in a number of the situations, and the unpleasantness stems from the violent killings committed by the gangsters, not only of innocent persons, but also among themselves. Leslie Nielsen, as the reporter; Colleen Miller, as his unhappy bride who comes to his rescue; Edward Andrews, as a sympathetic sheriff; and Robert Wilke, Paul Richards, James Best and Jay C. Flippen as assorted gangsters, are competent in their individual roles, but their names mean little at the box-office and for that reason the picture will require considerable exploitation. The picture was obviously produced on a limited budget, for the production values are quite modest. The photography is good:—

While Nielsen, a former reporter with a Kansas City newspaper, honeymoones with Colleen in a cottage not far from the town of Chatsburg, he learns that Wilke and his gang, notorious outlaws, had committed another murder while robbing a bank. Nielsen decides to go to Chatsburg to seek an exclusive interview with Wilke, hoping that the story will get him another job. He takes Colleen along with him, and when he inquires in town for the whereabouts of Marianne Stewart, Wilke's former girlfriend, the people meet his questions with hostile silence; Wilke had always been generous in his dealings with the townspeople and they would do nothing to help anyone locate his hiding place. Nielsen's persistent questions involve him in a saloon brawl with James Best, a youthful member of the gang, but later, on Wilke's instructions, Best takes Nielsen to the hideout. Nielsen's efforts to interview Wilke are punctuated with intermittent quarrels between Wilke and Richards, one of his henchmen. Egged on by Wilke's jibes, Richards unexpectedly kills him and shoots down Best who tries to intervene. While another member of the gang disposes of the bodies, Richards conceives the idea of holding Nielsen for ransom and, through Jay C. Flippen, another gang member, gets word to the Kansas City newspaper where Nielsen formerly worked that he will be killed unless \$50,000 is paid. The newspaper's editor establishes contact with Colleen, explains Nielsen's predicament and agrees to publish a pre-arranged coded acceptance of the ransom demand. After vain appeals to the townspeople for help, Colleen, by hitching a ride on a newspaper delivery truck, manages to locate the farmhouse hideout of the gang. She returns to town and enlists the aid of Andrews, the sheriff. Meanwhile Nielsen manages to overpower a guard and obtains a gun with which he kills Flippen. Richards, however, gains the upper hand on Nielsen and prepares to kill him, but before he can do so the police arrive and shoot him dead. The story ends

with the townspeople arranging an elaborate funeral for Wilke, and with the sheriff expressing the hope that, with their gangster-hero dead, the people will turn their interest to good rather than evil.

It was produced by Morton Fine and directed by David Friedkin from their own screenplay, based on a story by Edwin P. Hicks. Adult fare.

**"The Big Booodle" with Errol Flynn,
Pedro Armendariz, Rossana Rory
and Gia Scala**

(United Artists, January; time, 83 min.)

Filmed entirely in Havana against authentic and fascinating backgrounds, "The Big Booodle" is a fairly good program crime melodrama revolving around the hazardous adventures of an American blackjack dealer who becomes innocently involved with a gang of counterfeiters and is himself suspected by the police of being one of them. It is the type of vehicle that is well suited to the talents of Errol Flynn and, though the melodramatics are somewhat on the far-fetched side, it offers the kind of excitement that should give satisfaction to those who are not too discriminating. There are moments when the proceedings become a bit too "talky," but on the whole the action moves along at a rapid pace. The chase and gun battle that take place in the closing reels at the famed Morro Castle are interesting and exciting. Pedro Armendariz does his usual good acting job as the police chief, and Rossana Rory and Gia Scala are competent as the attractive women with whom Flynn becomes involved in the development of the fanciful plot:—

Flynn, a blackjack dealer in an Havana gambling casino, receives a counterfeit 500-peso note from Rossana. When he follows her outside and quietly asks her to make it good, he is severely beaten by several thugs who escape. Armendariz takes charge of the matter and Flynn is surprised no end to find himself accused as a counterfeiter and jailed, despite his protests of innocence. Bailed out by an unknown benefactor, Flynn soon finds himself confronted by Jacques Aubuchon, a mysterious fellow, who threatens to kill him unless he returns, within 24 hours, the printing plates used to make the counterfeit money. He becomes more bewildered when he is approached by Gia and learns that her father (Sandro Giglio), Cuba's Minister of the Treasury, is suspected by Armendariz of being connected with the counterfeiting ring. Flynn agrees to join forces with Giglio in a mutual search for the criminals, but his bewilderment is complete when Rossana shows up and proves to be Gia's sister. Rossana calls on Flynn and claims to be innocent of knowingly passing the counterfeit note, but Gia tells him that Rossana is lying and suggests that he be seen in public with her to make her confederates come out in the open. Flynn takes Rossana on a tour of night-clubs and, in a series of complicated events, learns that Gia and Carlos Rivas, her boy-friend, were involved in the counterfeiting, and that they had double-crossed Aubuchon, her father's trusted aide, who had been substituting fake pesos for authentic currency. In the events that follow, Flynn and Rossana are kidnapped by Aubuchon and, to save Flynn from harm, Rossana agrees to take Aubuchon to Morro Castle to show him where the plates are hidden. Meanwhile Rivas and a thug guarding Flynn kill each other in an exchange of gunfire. Completely disheartened by her boy-friend's death, Gia takes Flynn to Morro Castle to

aid Rossana. There, she sacrifices her life to save her sister, while Aubuchon falls into shark-infested waters during a struggle with Flynn. With the plates recovered and his innocence proved, Flynn looks forward to a new life with Rossana.

It was produced by Lewis F. Blumberg, and directed by Richard Wilson, from a screenplay by Jo Eisenger, based on the novel by Robert Sylvester. Family.

**"Tears for Simon" with David Farrar,
David Knight and Julia Arnall**

(Republic, January 4; time, 91 min.)

Photographed in Eastman color, this is a pretty good British-made melodrama, centering around the efforts of Scotland Yard to track down the kidnaper of a 19-month-old child. The story holds one's interest tightly from start to finish, and offers a number of strongly dramatic situations because of the young parents' natural anxiety over the welfare of their baby. What also makes the plot absorbing is the manner in which the police follow up seemingly insignificant clues, one of which eventually leads to the rescue of the baby from a demented young widow who had lost a baby of her own. Much suspense is generated by the experiences of the frantic parents in following up several false leads without the knowledge of the police, including their being temporarily duped by small-time crooks who try to take advantage of their grief. David Farrar is believable as the sympathetic detective-inspector, and good performances are turned in by David Knight and Julia Arnall as the distressed parents, but, like most other British-made pictures, their names mean little in this country. The color photography is very good:—

Knight and Julia, a fairly well-to-do American couple living in London, find their happy life in a sudden turmoil when their 19-month-old son and his carriage disappear during the few minutes he is left alone by his nurse making a purchase in a store. Farrar is assigned to take charge of the case and within hours after he puts the police machinery into motion the child's empty carriage is found in a park nearby. The area is immediately combed for possible clues and those found prove to be slender ones, but Farrar can do no more than to rely on them and gives each one detailed attention. Meanwhile the young parents try to keep calm, but after several days they become frantic and, against Farrar's advice, follow up several false leads to no avail. They find new hope when a mysterious man telephones them, identifies himself as the kidnaper and arranges to meet them on a lonely road to exchange the baby for a ransom payment. They say nothing to the police lest their child be endangered and, after paying the ransom, they find that they had been given a doll. Knight, acting quickly and in a fury, tangles with the fake kidnaper and an accomplice, beats them up and holds them for the police with the aid of passing motorists. By this time Farrar traces one of the clues—the torn page from a cheap novel—to a library in a seaside town and learns that Anna Turner, a young widow who was mentally ill, had borrowed the book during the week the child was stolen. Julia, accompanying the police, finds the widow and the baby enjoying the sunshine on the edge of a cliff overlooking the sea. Her eagerness to get to the child excites the widow and she threatens to jump from the cliff with the baby, but Farrar, risking his life, steals up behind her and prevents a tragedy. While

the baby and his joyful parents are reunited, the demented widow is taken into custody by Farrar.

It was produced by Vivian A. Cox, and directed by Guy Green, from an original screenplay by Janet Green. Family.

"Men In War with Robert Ryan and Aldo Ray
(United Artists, February; time, 104 min.)

The horrors of warfare are graphically and excitingly depicted in this well produced war melodrama, which has been expertly directed and finely acted. But even though it is one of the better pictures of its type, its box-office potential is doubtful, first, because it offers little that has not been done many times, and, secondly, because it is a grim entertainment that leaves one cheerless and depressed. Moreover, its all-male cast and the complete lack of any romantic interest probably will give it limited appeal insofar as women are concerned. Set in Korea in 1950 and centering around a platoon of American soldiers who find themselves stranded and surrounded by the enemy, the action is at once savage, harrowing and suspenseful as it depicts the dangers and hardships endured by the men during a 15-mile retreat to their battalion headquarters, only to find it occupied by the enemy. The battle sequences are extremely well staged and highly thrilling. The photography is very good:—

With the American forces in Korea on the brink of defeat as the enemy armies sweep south toward Pusan, an infantry platoon commanded by Lieut. Robert Ryan finds itself cut off from battalion headquarters some fifteen miles distant. Ryan does his utmost to keep the hopelessness of their situation from the men and sets out with them on a dangerous and gruelling trek back to headquarters. En route, he commandeers a jeep driven wildly across open terrain by Sergeant Aldo Ray, who was attempting to get Robert Keith, a shell-shocked colonel, to safety and medical aid. Unable to talk to Keith who had lost his power of speech, Ryan informs the openly hostile Ray that he needed the jeep to transport the platoon's heavy equipment and orders him to join up with his crew. Ray, a seasoned veteran, acts contrary to Ryan's orders in combatting snipers, but in each instance he proves to have acted wisely and Ryan, despite his anger, develops respect for him. Several of the men lose their lives before the platoon finally reaches the base of Hill 465, the site of battalion headquarters. To make certain the hill is in American hands, Ryan sends up a captured enemy soldier who is promptly killed by machine gun fire, following which three men in GI uniforms shout greetings to the soldiers below, but before the platoon can respond Ray shoots the three men down and they prove to be North Koreans in American uniforms. Ryan and the men take cover and put in motion a daring plan to recapture the hill. The battle proves to be a murderous one, and the entire platoon is wiped out with the exception of Ryan and Ray. Refusing to be licked, the two men arm themselves with flame throwers, wipe out the enemy gun nests and take command of the hill. At this moment word comes that the tide of war had changed. In a touching finale, Ryan and Ray honor their dead on the battlefield before setting out to join up with their regiment.

It was produced by Sidney Harmon, and directed by Anthony Mann, from a screenplay by Philip Yordan, based on the novel "Combat," by Van Van Praag. Family.

Much of the conjecture was cleared up on Thursday in the following prepared statement issued jointly at a press conference by O'Shea and Thomas F. O'Neil, president of RKO Teleradio Pictures, of which RKO Radio is a subsidiary:

"Since acquiring RKO Radio Pictures in 1955, we have concluded a number of transactions to streamline the corporate structure of our motion picture division and to provide more capital for the production of the finest films possible. This recent contract with Universal-International is the latest phase in our program.

"After thoroughly investigating the domestic distribution scene, we discovered an excessive duplication in the shipping, booking, collecting, accounting and selling of our films that was running into millions of dollars. In other words, we found that we were spending great sums of money needlessly in the transition of our films from studio to screen.

"By contracting with Universal-International for the domestic distribution of these films, we expect to reduce the fixed domestic overhead for any given motion picture by approximately 53%. This money will immediately be poured into the improved creative process of producing better motion pictures.

"This change in our domestic film distribution in no way affects our foreign film distribution. RKO will continue to distribute its own films abroad.

"This transfer of U.S. film distribution in no way represents a partial liquidation since we are actually freeing more money for investment in the direct creative costs of RKO film production.

"Our research unearthed the definite fact that we could have invested substantially far greater sums of money in our film production during 1956 if we had in operation a film distribution system similar to the one we now have in effect with Universal-International.

"With this new system, the saving of unnecessary costs will make available more production money for: (1) increased budgets for top properties, performers, directors and producers on our own films; (2) more financing of independents in 1957 and succeeding years; and (3) invitation for the first time to foreign as well as domestic independent producers to utilize RKO financing services.

"As with most money-saving measures, there unfortunately has to be some cutback of personnel, a move that is always regrettable even if financially necessary. To accommodate employees who are affected by this new contract, we plan to set up facilities both in New York and on the West Coast to aid in the relocation.

"In summary, we might say that the elimination of unnecessary distribution and non-creative production costs will result in a higher investment in the entertainment aspect of each picture.

"In the final analysis, we expect lower film rentals for exhibitors, greater financial assistance to independent producers and better motion pictures for the public."

Questioned at the press conference, O'Neil disclosed that RKO will produce approximately ten pictures this year. That the company plans to continue its production activities in future years was evidenced by the disclosure that O'Shea and William Dozier, RKO's production chief, were among five top executives retained under newly-signed five-year contracts.

As to the pictures produced this year, O'Neil said that no commitment had yet been made for their distribution. As to the pictures that will be distributed by Universal, the sales policy on each picture will be established by agreement between both companies, but no RKO approval of each exhibition contract will be required. RKO shorts, incidentally, are not included in the deal with Universal, and plans for their distribution have not been finalized.

Meanwhile steps have been taken to close down the company's 32 domestic branch offices, and sales personnel, field exploitation men, and numerous employees in the different home office departments have been given notice of the termination of their jobs. Employees at the RKO studios have suffered a similar fate.

All this, of course, spells the end of RKO as a major producing and distributing company, and its removal from that status is indeed to be lamented. But exhibition, which in these times can ill afford to lose a source of product, can take heart from the assurances given by O'Neil that the company will continue in production. O'Neil impresses one as being a sound and logical businessman, and his decision to discontinue RKO's domestic distribution setup undoubtedly was motivated by practical business considerations. It is to be hoped that this move will enable RKO to produce more meritorious pictures. If it does, it will find ample encouragement from exhibition in the form of play-dates.

MORE ON THE PUBLIC RELATIONS PROGRAM

At another meeting held in New York this week by the joint COMPO-MPAA committee concerned with the proposed all-industry public relations program, tentative agreement was reached on a national advertising campaign designed to bring the movie theatre into sharper focus. Definite plans for such a campaign must await a report from a research organization, which is now conducting a survey into all aspects of the industry's operation and the public's attitude toward pictures. Meanwhile, it was decided that all companies should carry in their national and assistant advertising a line reading, "Only In a Motion Picture Theatre Can You See This and Other Great, New Pictures." Exhibitors will be asked to use similar messages, which will be made available to them in company pressbooks.

The joint committee reported that pressbooks for the Academy Award Sweepstakes will be ready by February 1 for distribution to 17,000 theatres through National Screen Service exchanges, and that the trailer featuring Jane Russell, who will announce the Sweepstakes to theatre audiences, has been completed. It was announced also that, in advance of the pressbook's distribution, fact sheets giving details of the promotion will be sent to all exhibitors.

A proposed plan to invite a group of newspapermen to Hollywood as the industry's guests was abandoned because of "insurmountable difficulties," but another plan calling for visits to newspaper editors throughout the country by advertising and publicity men, as well as by top movie personalities and key exhibitors, is to be worked out. It was decided also to explore further a suggestion that a multiple-reel product trailer be made for showing to civic groups at special free theatre performances during a week to be set aside as National Movie Week.

HARRISON'S REPORTS

Yearly Subscription Rates:

United States	\$15.00
U. S. Insular Possessions. .	16.50
Canada	16.50
Mexico, Cuba, Spain.....	16.50
Great Britain	17.50
Australia, New Zealand,	
India, Europe, Asia	17.50
35c a Copy	

1270 SIXTH AVENUE

New York 20, N. Y.

A Motion Picture Reviewing Service
Devoted Chiefly to the Interests of the Exhibitors

Its Editorial Policy: No Problem Too Big for Its Editorial
Columns, if It is to Benefit the Exhibitor.

Published Weekly by
Harrison's Reports, Inc.,
Publisher

P. S. HARRISON, Editor
AL PICOULT,
Managing Editor

Established July 1, 1919

Circle 7-4622

A REVIEWING SERVICE FREE FROM THE INFLUENCE OF FILM ADVERTISING

Vol. XXXIX

SATURDAY, FEBRUARY 2, 1957

No. 5

WHY THE SECRECY?

At a press conference held on Thursday (31), Ernest G. Stellings, president of the Theatre Owners of America, issued the following prepared statement:

"During the past several days I have been in contact with a number of top distribution officials in regard to several items on the TOA program, including the problems confronting small town theatres. Those with whom I talked assured me that they will do everything in their power to cooperate with the small town theatre owners to assist in keeping their theatres open, even to the point of considerable assistance in the area of film-rental terms and deals.

"As a point of illustration: specific pictures were discussed on which terms nationally have been designated at 50%. It is recognized that the small town theatres are unable to pay 50% of the gross and continue operating at a profit. In several instances, I was told that the companies in question are willing to negotiate flat rental deals. Furthermore, I was informed that these flat rental terms will not be predicated upon 50% of the anticipated gross of top pictures, but will be set at a figure which should be considerably less than that and which will be reasonable under the circumstances.

"Those small town theatres who may be affected by the above, should make an effort to work out their arrangements for such pictures through the usual distribution channels at the local level. In the event that a TOA member finds it impossible to make deals on the basis outlined above, he is requested to contact the TOA New York office, where the matter will receive immediate attention."

Asked by the trade reporters to name the companies that gave him the above assurances, Stellings declined to identify them, explaining that he was doing so in deference to the wishes of those with whom he talked. From the replies given by Stellings to other questions relating to the matter of identification, it was quite apparent to this observer that not all the distribution officials who met with him had given him assurances that they would be willing to do all they can to ease the problems of the small-town exhibitors, particularly in the matter of film rentals.

It is also apparent that Stellings, in not identifying those who did not offer full cooperation, is still hopeful that they will give some consideration to the little fellows, and feels that nothing can be gained by naming them as non-cooperating companies.

The facts about those who are willing to cooperate fully, however, are contained in a bulletin issued last month by the TOA to its membership, in which Stellings outlined briefly the attitudes of the executives of six film companies. Although it was a confidential report, this paper feels free to publish the contents, for most of its details were revealed by an unnamed TOA executive to a reporter for *Motion Picture Daily*, which published the story in its January 22 issue.

The following is what Stellings had to say about the attitudes of the different companies:

Universal: "Cooperation can be expected for any plan developed for the good of the industry. An arbitration system and conciliation would be beneficial and is necessary. Our problems should be settled in the office and not in

the public or trade press. Universal is interested in helping all small theatres keep their theatres open. Exhibitors require a profit to keep their theatres in proper condition. If any small theatre is in desperate trouble and cannot secure proper film rental consideration, the owner should contact the TOA office. Universal has agreed to alleviate the situation."

Loew's, Inc.: "We can count on Loew's cooperation in an industry wide national advertising effort as well as any other plans, which would be beneficial to the industry. Pressed for time, it was not possible to go into trade practice problems in detail. Further discussions will be continued on my next trip to New York, the end of the month."

20th Century-Fox: "Spyros Skouras wrote the following letter to me after my visit with him and his staff while in New York:

"All of us here at Twentieth Century-Fox will always be available to forward-looking exhibitor leaders such as yourself. Furthermore, we are most anxious to cooperate in any worthwhile all-industry plan for the improvement of his great business of ours.

"If there is anything further we can do for you at this time please do not hesitate calling on either Alex Harrison, Bill Gehring or me. We will do everything we can to help you."

"Mr. Skouras told me that Fox was 100% for a national advertising campaign and that he believed that arbitration was essential. He informed me of the most welcome news of their increased production plans. Mr. Skouras felt that the present TOA approach was the only one which would bring distribution into complete cooperation with us. As a matter of policy, he believes that every theatre now operating must remain open and Fox will do its share, through adjusted film rentals. Exhibitors must make a profit in order to keep their theatres up to date, clean and attractive. If there is trouble in securing such help from the field force, he would like us to present the matter directly to him."

Columbia: "In our discussion, Abe Montague agreed that it was desirable to keep all theatres open although he did not offer the direct help as did Al Daff of Universal, and Spyros Skouras of Fox. Columbia wanted arbitration and agreed that it was needed . . ."

Paramount: "Mr. Balaban suggested that the industry advertising and promotion campaign would be the best way in which all of the industry could be brought together to try to overcome the present differences between the various segments of the business.

"He seemed very disturbed over the existing condition not only of business in general, but the wide divergence between exhibition and distribution.

"Mr. Balaban said that he was much encouraged about the future of the business. He is also interested in seeing the industry campaign come about and, while not too enthusiastic when I got into arbitration, he did say he believed it would be beneficial. However, he was far from being as enthusiastic on this point as were the others.

"He offered to cooperate in all industry moves that were deemed good for the industry. He termed the present approach to industry problems as 'a breath of fresh air' and that he was highly pleased with it."

(Continued on back page)

"The Incredible Shrinking Man" with Grant Williams and Randy Stuart

(Univ. Int'l, April; time, 81 min.)

An unusual and fascinating horror melodrama that lends itself to exploitation and may prove to be a surprising box-office grosser. Centering around a man who is afflicted with a strange malady that causes him to shrink progressively from normal size to less than one inch tall, the story is, of course, too fantastic to be believed, but it grips one's attention throughout by reason of the good direction and the expert use of trick photography. The action becomes highly suspenseful in the second half, where the hero, having shrunk to only a few inches tall, falls into the basement of his home while escaping from an attack by the family cat. There, trapped by cellar stairs that to him are like unscalable walls, he carries on a desperate fight for survival, battling a spider that is gargantuan in proportion to him, and almost drowning when a water heater springs a leak and floods the basement floor. What helps the illusion is the clever use made of the props. For example, a sewing needle is utilized by the hero as a spear, cotton thread becomes a rope with which he scales inaccessible places, and a lead pencil is used by him like a floating log to save himself from drowning. There is no comedy to relieve the tension:—

While boating in the Pacific with Randy Stuart, his wife, Grant Williams is enveloped by a radioactive fog. The experience is frightening, and shortly afterwards Williams discovers that he is beginning to lose weight and height. Dr. Raymond Bailey examines him thoroughly and finds nothing wrong with his body but he continues to experiment to find an antitoxin to offset the shrinkage. Meanwhile Williams' plight leaks to the press and he becomes a national freak. Bailey eventually discovers an antitoxin, but it proves effective for only a short time and Williams begins to shrink once again. Having shrunk to two inches tall, Williams lives in a doll house. While his wife is out shopping, he is attacked by the family cat and driven to the cellar stairs. He falls to the basement floor and becomes unconscious. Returning home, his wife sees the wrecked doll house and assumes that he had been devoured by the cat. Trapped in the cellar, Williams makes every effort to get out but in vain. He survives an attack by a spider and later saves himself from drowning. When he shrinks to almost nothing, he is able to escape through a wire screen on a window. Now under the stars and infinity, he accepts his fate. He knows that he will continue to shrink to nothing, but the thought no longer terrifies him because "to God, there is no zero."

It was produced by Albert Zugsmith, and directed by Jack Arnold, from a screenplay by Richard Matheson, based on his own novel.

Family.

"The Big Land" with Alan Ladd, Virginia Mayo and Edmund O'Brien

(Warner Bros., Feb. 23; time, 93 min.)

There is nothing exceptional or unusual about this Western melodrama, which has been photographed in WarnerColor, but the marquee value of the players' names should be of help at the box-office. As an entertainment, however, it will appeal chiefly to the indiscriminating action fans, for it has a substantial quota of gunplay and fisticuffs, and considerable blood is shed before the hero triumphs over the villains. The story itself is routine, and the characterizations, aside from being stereotyped, are not too well defined. The acting, however, is competent, and the color photography very good:—

Shortly after the Civil War, Alan Ladd leads a group of Texans driving their cattle northward to a railhead in Missouri where they hope to sell them for \$10 a head. Arriving there, they discover that the cattle buyers are controlled by Anthony Russo, a vicious gunman, who forces them to sell at \$1.50 a head. Ladd, tired of killing after long service in the Confederate Army, accepts the situation and loses the respect and friendship of the other Texans.

He goes off on his own and, in the course of events, rescues at gunpoint Edmund O'Brien, an alcoholic, who was about to be lynched by a mob for stealing a bottle of whiskey. Both escape across the state line into Kansas, where they are given food and a place to sleep by John Qualen, a friendly farmer. During the evening, the talk turns to the lack of a railroad in the territory, and Ladd learns that O'Brien had been an architect, knows something about railroads, and was friendly with Don Castle, a railroad executive engaged to Virginia Mayo, O'Brien's sister, entertainer in a Kansas City saloon. Ladd conceives the idea of extending a railroad spur from Kansas City into Southern Kansas, bringing the railhead 200 miles closer to Texas. By promising to bring up large herds from Texas, and by inducing the farmers to finance the building of a new rail town, Ladd, aided by O'Brien, sells the idea to Castle. Virginia, pleased by the reformation of her brother, enthusiastically joins the project. Russo, aware that this move would affect his monopoly in Kansas City, sets fire to the uncompleted buildings to discourage the project, but to no avail. With the town completed and ready for business, cattle buyers from the East arrive to await delivery of the first herd. Russo, accompanied by James Anderson, his equally vicious aide, resorts to murder to scare off the buyers and kills O'Brien when he attempts to intervene. Later, when Ladd arrives with the cattle, Russo stampedes the herd. This, coupled with O'Brien's murder, infuriates Ladd and he kills both Russo and Anderson in a showdown gun battle. Virginia embraces Ladd, and Castle, realizing that he had lost her love, gallantly steps out of her life.

It was produced by George C. Bertholon, and directed by Gordon Douglas, from a screenplay by David Dortort and Martin Rackin, based on the novel by Frank Gruber.

Family.

"Pharaoh's Curse" with Mark Dana, Ziva Rodann and Diane Brewster

(United Artists, February; time, 66 min.)

A mediocre program horror melodrama, best suited for the lower half of a midweek double bill in secondary situations. Centering around a group of Anglo-American archaeologists who explore the tomb of an ancient Egyptian ruler, the story deals with their weird experiences as a result of a curse put on those who desecrate the tomb. There is nothing real or convincing about any part of the scary doings, most of which are concerned with the murderous antics of a native who, affected by the curse, prowls about the gloomy corridors and chambers of the tomb, killing the archaeologists one by one while he progressively turns into a "walking mummy." The very young might find some terror in the action, but on the whole the general run of audiences probably will find it dull and monotonous. No one in the cast means anything at the box-office, and the acting is unimpressive:—

Because of political unrest in Cairo shortly after the turn of the century, a three-man British army patrol, headed by Mark Dana, is dispatched into the desert to bring back members of the archaeological expedition, which was excavating the tomb of the Egyptian ruler without official sanction. The British feared that further work done by the group may cause fanatical outbursts. Diane Brewster, wife of George Neise, leader of the expedition, goes along with the patrol. En route they are joined by Ziva Rodann, a mysterious native girl, who warns Dana to take a short cut to the tomb "before it is too late." Dana ignores her warning and, after several mishaps, takes her advice. The patrol arrives at the tomb just as Neise opens the sarcophagus of the ruler's priest, despite a written warning that those who disturb the eternal rest of the ruler will be cursed. A strange sound suddenly fills the tomb, and Ziva's brother, who was assisting Neise, suddenly becomes rigid and collapses. Neise, determined to locate the ruler's tomb, resorts to all sorts of trickery to delay the expedition's departure. At the same time Diane informs him that she wants a divorce. All are thrown into a turmoil when Ziva's brother

begins to lose his human features, slowly turns into a walking mummy and begins to murder different members of the party. This phenomenon makes Neise more determined than ever to find the missing tomb, but his efforts only result in more death and terror until he, too, is killed. After many mystic happenings, Dana orders the tomb sealed and heads back to Cairo with the surviving members of the group, including Diane, who had fallen in love with him.

It was produced by Howard W. Koch, and directed by Lee Sholem, from a screenplay by Richard Landau. Family.

"The Happy Road" with Gene Kelly and Barbara Laage

(MGM, no rel. date set; time, 100 min.)

A thoroughly charming and consistently amusing comedy-drama, centering around the adventures of two small children who run away from an exclusive school in Switzerland to join their respective parents in Paris. Produced in France and photographed against that country's fascinating rural and urban backgrounds, it is a picture that will be enjoyed very much by all types of audiences—the classes and the rank-and-file,—for it has a heart-warming quality that has universal appeal and comedy situations that are delightful and frequently hilarious. The laughs stem, not only from the adventures experienced by the children, but also from those experienced by their parents, an American widower and a French divorcee, who join forces in a cross-country chase, during which they fail to catch up with the youngsters but find themselves romantically drawn to one another. Highly amusing characterizations are contributed by a varied assortment of French people who aid either the children or the parents, but the most comical is Michael Redgrave as the cocksure British commander of a NATO security force whose foolproof plans to ferret out the children from a given area fail completely. Gene Kelly, as the widower, and Barbara Laage, as the pretty divorcee, are fine as the disturbed parents, and excellent work is done by Bobby Clark and Brigitte Fossey, as their respective 10-year-old children:—

Lonesome for the companionship of Kelly, his father, an American businessman stationed in Paris, Bobby decides to run away from his Swiss school and make his way back to Paris in an effort to prove his self-reliance. Brigitte, who had been placed in the school by Barbara, her mother, begs Bobby to take her along and he reluctantly agrees. Notified of the children's disappearance, Kelly and Barbara rush to the school and each blames the other's child for the run-away. While they argue, the children make their way across the border and hitch a ride on a truck. Kelly and Barbara join forces to track down the youngsters and enlist the aid of the French police, but they arrive at each town just too late to catch up with them. The chase is stymied when a NATO security force, commanded by Redgrave, takes over a section of the country and stops all traffic. Kelly and Barbara appeal to Redgrave for help and he immediately puts into operation various plans designed to ferret out the smallest enemy movement, but the search is a total failure. Meanwhile the children, helped by other youngsters who sympathize with their plight, come to a French town at the start of a bicycle race to Paris. They get a ride to Paris by telling newsreel photographers that their father is a contestant. Kelly and Barbara see the youngsters' picture in a newspaper and dash off to Paris, where they find them peacefully asleep in Kelly's apartment. Both decide to keep the children with them rather than in the school, and it ends with the indication that both families will be merged permanently.

It was produced and directed by Gene Kelly, from a screenplay by Arthur Julien, Joseph Maorhaim and Harry Kurnitz.

Family.

"The Wings of Eagles" with John Wayne, Maureen O'Hara and Dan Dailey

(MGM, February; time, 110 min.)

Good mass entertainment is offered in "The Wings of Eagles," which is a mixture of fact and fiction based on the colorful career of Commander Frank W. "Spig" Wead, who played an important part in promoting the building up of naval air power in the early 1920's, and who distinguished himself when he returned to active duty in the Pacific during World War II, after establishing himself as a successful writer of aviation stories for the stage and screen. John Wayne plays the leading role with a gusto that has always been popular with his fans, portraying Wead as a rugged, impulsive and daring fellow, one who is so dedicated to his work in the Navy that he permits it to affect his family life, despite the tender feelings he has for his wife and children. The story's chief weakness is that it is ambiguous about the seemingly unnatural separation between Wayne and his family throughout the years; nevertheless, it is a highly entertaining blend of lusty comedy, human interest and drama, and, in the closing reels, exciting war action and thrills. Maureen O'Hara does well as Wayne's wife, although the characterization is not clearly defined, and an outstanding portrayal is delivered by Dan Dailey as Wayne's devoted buddy, a happy-go-lucky fellow who helps nurse him back to health when he is given up as a hopeless paraplegic after suffering a broken neck in a fall. Dailey's machinations in keeping Wayne supplied with liquor in the hospital provokes many laughs, as do the free-for-all brawls between Army and Navy air groups in the early sequences. The photography, in Metrocolor, is excellent.

The story opens in 1919 with Wayne, a war-trained Annapolis graduate, learning to fly for the Navy's new aviation branch. In due time he becomes so intensely interested in enlarging the Navy's air power that Maureen feels that she and her three children are being neglected. Tragedy strikes when their infant son becomes ill and dies. Fed up with shifting her family from one base to another, Maureen decides to remain in Florida when Wayne is ordered to report to Washington. There, Wayne heads a daredevil Navy aviation team whose feats win public support for greater Congressional appropriations. He returns home after several years and patches up his differences with Maureen, but tragedy strikes once again when he falls down a flight of stairs and suffers a broken neck. Given up by the doctors as a hopeless paraplegic, Wayne, despite Maureen's love for him, believes himself useless to her and insists that she live her own life with their daughters. Dailey, Wayne's old Navy mechanic, wangles an assignment to help nurse him back to health, and after many long and painful months he is able to walk with the aid of canes and braces. Meanwhile he had turned to writing and is signed up by a Hollywood studio to help develop a film about aircraft carriers. He becomes highly successful both as a stage and screenplay writer and flies to San Francisco to visit Maureen, whose two daughters were away at college. They find themselves still in love and decide to resume their marriage, but news of the Pearl Harbor attack separates them once again when Wayne flies to Washington and convinces the Navy that he can still be useful. He is assigned to the plans division, conceives the idea of jeep carriers to back up the big carriers, and is sent to the Pacific to put the plan into action. It proves highly successful, but battle fatigue proves too much for him and he eventually collapses. He retires voluntarily, and the story ends with the carrier's crew paying tribute to him as he is transferred to a destroyer for the long voyage home.

It was produced by Charles Schnee and directed by John Ford, from a screenplay by Frank Fenton and William Wister Haines.

Family.

Stellings also reported that he was offered complete cooperation by RKO in the matter of arbitration and aid to exhibitors in trouble, but his comments need not be quoted since that company has discontinued its distribution activities.

From the above confidential report made by Stellings, it is clear that Universal and 20th Century-Fox are willing and ready to assist small-town exhibitors in every possible way, particularly with regard to proper film rental terms. It is also clear that no such assurances were received from Columbia, MGM and Paramount.

Since Stellings did not mention the other film companies in his report, it can be presumed that he had not yet met with their representatives. Whether or not he met with them during the past several days is not known, for he has declined to identify the top distribution officials with whom he had been in contact.

It is difficult to understand, however, why any film company, if it is willing to assist small theatre owners who are in trouble, would want to keep that fact a secret. Because of Stellings' refusal to identify those companies who are willing to offer direct aid to hard-hit exhibitors, it seems to us that, insofar as the exhibitors are concerned, those who fail to make a forthright declaration to that effect, such as was done recently by 20th Century-Fox, will put on themselves the dubious distinction of a non-cooperating company.

SWEEPSTAKES ACCESSORIES AVAILABLE

COMPO, which is conducting the Academy Awards Sweepstakes, has announced the list and price of accessories that will be available to exhibitors in promoting the project. All accessories may be purchased at branch offices of National Screen Service.

A kit with all essential materials except the entry blanks will be available to all first run and subsequent first run theatres for \$25. For all other theatres the charge will be \$15. This kit will contain the following items:

A trailer, starring Jane Russell, which will run just under one minute; a colorful 40 x 60 poster; a cut-out self-supporting standee, which may be used in the lobby or behind the ballot box to attract attention; a horizontal l-sheet, which may be tacked to a table, hung on a wall or attached to an entry blank box; a composite mat of advertisements; an 8 x 10 still containing an exact reproduction of the entry blank, which may be submitted to newspapers for publication or used as a display piece in the theatre; a cardboard box approximately 8 x 10 x 10 inches with an opening for the deposit of filled-out blanks by movie patrons.

National Screen plans to begin distribution of the complete kit, with the exception of the glossy reproduction of the entry blank, on February 15. Inasmuch as the Academy nominations will not be announced until February 19, printing of the entry blanks and the glossy reproductions cannot be started before that date. The price of entry blanks has been fixed at \$2.50 per thousand. Arrangements are being made for 24-hour printing service and quick distribution to all National Screen branch offices. Orders will be filled in the order of their receipt.

In addition to the items in the kit, National Screen also will make available as soon as possible after the nominations are known glossy still pictures of the actors and actresses nominated for best performances and best supporting roles, as well as scenes from the five pictures nominated for best picture. These stills will be available at 15c each or in sets of 25 for \$3.50.

According to a fact sheet issued by COMPO, the Academy Awards Sweepstakes is being offered to the theatres as a local promotion designed to increase attendance. It is a guessing contest, to be held from February 19 to March 26, in which the public will have an opportunity to guess the winners of 12 of the 27 categories for which Academy Awards will be announced on March 27. Prizes will be offered to those who come nearest to guessing the winners in the 12 categories designated. In addition to nam-

ing the winners, each contestant must write a 25-word sentence, which will serve as a tie-breaker, should a tie occur.

Prizes are to be promoted by participating theatres. Theatres may act alone or join with other theatres in conducting the Sweepstakes and promoting prizes. There will be no national prizes.

A press book, covering all phases of the Sweepstakes, its promotion, rules, stories for newspaper planting, how to promote prizes, choose board of judges, accessories available and prizes, is to be sent to the theatres gratis by National Screen and should be in the hands of the exhibitors on or about February 1.

According to COMPO, contests similar to the Sweepstakes have already been conducted with great success by theatres in Texas and other Southern states, as well as in Canada.

A TRIBUTE THAT IS TRULY DESERVED

Alex Harrison, general sales manager of 20th Century-Fox, has announced that the company has designated March 24 to May 4 as the "Spyros P. Skouras Anniversary Celebration" in commemoration of his 15 years of leadership as president of the company.

According to Harrison, this celebration was initiated at the request of leading exhibitors and theatre organizations, in both the United States and Canada, as well as by the more than 1,000 employees in the company's 39 exchanges in the two countries.

The designation of the Anniversary Celebration, said Harrison, is an expression of the esteem held for Mr. Skouras for his outstanding record of service in furthering the best interests of the motion picture industry. The production of an outstanding array of quality motion pictures, the development of new film personalities and the introduction of new film techniques, such as CinemaScope, were cited by Harrison as being among Mr. Skouras' many contributions to the industry during this 15-year period. He is also being honored for his untiring efforts on behalf of countless philanthropic activities.

A sales drive honoring some individual is nothing new in this business, and it is generally announced with many laudatory comments about the person being honored. In some instances, there has been good reason to doubt the applicability of the complimentary statements made.

In the case of Spyros Skouras, however, there can be no question that he is deserving of everything complimentary that is said about him, for throughout the years he has met the challenge of changing times with courage, progressiveness and farsightedness that is second to none among the top executives in the motion picture business. Moreover, he has always shown a sincere and sympathetic regard for the problems faced by those in exhibition, and he has consistently proclaimed, practiced and held to the principle that when an exhibitor shows a motion picture, he is entitled to and must have a profit in order to remain in business.

The great majority of exhibitors are always appreciative of sincere efforts to deal fairly with them, and for that reason the Anniversary Celebration honoring Mr. Skouras should be highly successful.

THE ALLIED MEETINGS

The deliberations and the actions taken at the National Allied Drive-In Convention, held in Cincinnati this week, will be reported in next week's issue, along with the actions taken by National Allied's board of directors, which was scheduled to hold its annual meeting on February 1 and 2, immediately following the conclusion of the drive-in convention.

ANOTHER TV CASUALTY

Barney Balaban, Paramount's president, has announced that Paramount News will go out of existence with the issue of February 15. This is the second newsreel to fold within the past six months, Warners Pathe News having discontinued operations in August, 1956.

HARRISON'S REPORTS

Yearly Subscription Rates:

United States	\$15.00
U. S. Insular Possessions. .	16.50
Canada	16.50
Mexico, Cuba, Spain.....	16.50
Great Britain	17.50
Australia, New Zealand,	
India, Europe, Asia	17.50
35c a Copy	

1270 SIXTH AVENUE

New York 20, N. Y.

A Motion Picture Reviewing Service
Devoted Chiefly to the Interests of the Exhibitors

Its Editorial Policy: No Problem Too Big for Its Editorial
Columns, if It is to Benefit the Exhibitor.

Published Weekly by
Harrison's Reports, Inc.,
Publisher

P. S. HARRISON, Editor
AL PICOULT,
Managing Editor

Established July 1, 1919

Circle 7-4622

A REVIEWING SERVICE FREE FROM THE INFLUENCE OF FILM ADVERTISING

Vol. XXXIX

SATURDAY, FEBRUARY 9, 1957

No. 6

ALLIED'S BOARD MEETING AND DRIVE-IN CONVENTION

National Allied's new spirit of cooperation, which was evident in the constructive actions taken by the organization at its Dallas convention last November, was reflected once again in its approach to different industry problems at its Drive-In convention and board meeting, held last week in Cincinnati.

A highlight of the board meeting was the election of Julius M. Gordon, of Texas, as the new president of the organization, succeeding Rube Shor, who held that office for the past two years and did an outstanding job, despite the handicap of ill health. Other officers elected included Horace Adams, of Cleveland, to replace Irving Dollinger, as treasurer, and Edward Lider, of Boston, to replace Gordon as secretary. Re-elected were Abram F. Myers as board chairman and general counsel, and William A. Carroll as recording secretary.

The 45-year-old Gordon, who is head of the Jefferson Amusement Company, of Beaumont, Texas, and who has been in the theatre business since 1934, issued the following press statement immediately after his election, making it clear that he will do his utmost to carry out Allied's sincere desire to bring about industry harmony at a time when unity and cooperation are more essential than ever:

"I am highly honored to have this position and fully realize the perilous times we are in. I will go to any length, at any time, with any group, to meet and discuss problems of our industry and I would like to see some way to have a meeting of the minds in the various branches of our business whereby a better spirit of cooperation can be displayed by all those concerned in bringing about a solution to our problems.

"I sincerely believe that no part of this industry can die without affecting the health of another part of it and I feel that the plight of the exhibitor is symptomatic of the chaos and illness of production and distribution which is ridden by high costs, and hamstrung by agencies and exorbitant demands. Such costs are now being pushed off on the exhibitor rather than fought out at the source."

Mr. Gordon's statement is calm, temperate, sincere and statesmanlike. It is the kind of approach that many distribution officials long have advocated as a means of bringing about more harmonious intra-industry relations, for it shows an appreciation of the other fellow's problems. These officials can now show evidence of their own sincerity by honoring Mr. Gordon's plea for "a meeting of the minds."

The following were among the actions taken by the

Allied board at its two-day meeting last Friday and Saturday:

Approved a letter sent by Shor to all the film company presidents, requesting that a meeting be set up with Allied representatives and other interested exhibitor groups to initiate negotiations for an arbitration system in accordance with the recommendations of the Senate Small Business Committee. The presidents were also informed that Myers, Shor and Abe Berenson, of Louisiana, had been appointed as Allied's arbitration committee. It was disclosed that a letter similar to Shor's had been sent simultaneously to the company heads by the Theatre Owners of America.

Voted to participate fully in any industry campaign for complete elimination of the Federal admission tax, a move designed to show appreciation to the larger theatres for their help in securing tax relief for the smaller theatres. In a talk made to the drive-in convention, Mr. Myers expressed the belief that chances for complete elimination of the tax this year are slim, but he pledged the organization's full cooperation in any endeavor to remove it.

Reaffirmed Allied's support of the Fulbright Bill, which provides for a reduction of corporate taxes on the first \$25,000 of profit. On this matter, Mr. Myers told the drive-in convention that, based on his talks with Congressional leaders, he had reason to hope that the legislation will be passed.

Voted to continue the Allied committee comprised of Myers, Shor and Trueman Rembusch to carry on negotiations with COMPO representatives relative to Allied resuming membership in that organization.

Appointed Irving Dollinger, Sidney Stern and C. Elmer Nolte as a committee of three to study and explore the feasibility of engaging a public relations counsel to adequately publicize Allied's activities.

Endorsed the continuance of Allied's Emergency Defense Committee.

Action on the proposed all-industry business-building projects was withheld until such a time as those projects take definite shape.

Of the several resolutions passed by the board, one demanded a halt to "corporate mergers of producers and distributors" because it serves to reduce competition in the sale of film to the exhibitors. Although no names were mentioned, it is apparent that adoption of this resolution was motivated by the recent RKO-Universal deal. The resolution also directed Allied's officers to bring such mergers to the attention of appropriate Congressional committees and "public bodies," such as, presumably, the Federal Trade Commission.

(Continued on back page)

**"Fear Strikes Out" with Anthony Perkins,
Karl Malden and Norma Moore**

(Paramount, March; time, 100 min.)

There is no denying that "Fear Strikes Out" has fine direction and excellent acting, but its value as a popular dramatic entertainment is doubtful, for the subject matter, which deals with the mental breakdown of a young man and his treatment at a state institution, is decidedly depressing. The story itself is a true one, based on the life of Jim Piersall, the Boston Red Sox outfielder, who suffered a tragic mental disturbance after joining the team but who fought his way back to normalcy, rejoined the team and won fame as a player. What depresses one is the hero's constant nervousness and unhappiness, brought about by the fact that, since childhood, he is always put under pressure and tension by his well-meaning but misguided father, who sought to fulfill his own ambitions in the baseball world through his son. Anthony Perkins turns in a very sensitive acting job as Piersall. The sequence in which he goes completely berserk on the ball field is highly dramatic even though unpleasant to watch. Karl Malden is exceptionally good as the father, and Norma Moore gives a highly sympathetic portrayal as the girl Piersall marries. The romance between them during their courtship is charming, and it gives the picture some welcome moments of relief from the overall gloominess:—

From the day his son had been born, Malden, a factory worker, had determined that the boy would fulfill his own frustrated ambition to become a big league ball player with the Boston Red Sox. Throughout the boy's childhood, Malden keeps demanding that he practice baseball every afternoon, and by the time Perkins attains the age of seventeen he is the star ball player on his high school team. Malden sees to it that Perkins concentrates on baseball rather than on other 'teen-age activities. In due time he is signed up by scouts of the Boston Red Sox and sent to Scranton, one of their minor league teams, for conditioning as an outfielder. There, he meets and falls in love with Norma, a nurse in a local hospital, whom he marries at the end of the season. They move into the small Waterbury apartment of Perkins' parents, whom he was now supporting, due to the ill health of his father. Perry Wilson, his mother, long had been a sick woman, and had spent much time in sanitariums. The following season both Malden and Perkins are bitterly disappointed when it is announced that he is not yet ready for the majors and is sent to Louisville for a year. Norma presents Perkins with a baby daughter before the season ends, and Perkins, always highly nervous, becomes even more tense with the sense of responsibility he had assumed in getting married, having a child and supporting his parents. He is given a lift when word comes that he will start the next season with the Red Sox, but he becomes disturbed when he is assigned as a shortstop because he was not familiar with the position. The desire to succeed makes him irrational on the ball field, and he argues constantly with the players and the umpires. One day he goes completely berserk after hitting a home run and is forcibly removed to a state mental institution. After many months of treatment by Adam Williams, an understanding psychiatrist, Perkins recovers his complete sanity, resumes normal family life and rejoins the Red Sox.

It was produced by Alan Pakula, and directed by Robert Mulligan, from a screenplay by Ted Berkman and Raphael Blau, based on a story by Piersall and Albert S. Hirshberg.

Family.

**"Voodoo Island" with Boris Karloff,
Beverly Tyler and Murvyn Vye**

(United Artists, February; time, 76 min.)

A routine program horror melodrama, but since Boris Karloff and horror pictures are synonymous, it should draw the avid followers of such entertainment to the box-office. Like most horror films, this one has a fantastic story and, as indicated by the title, the action takes place on a mysterious island where all sorts of weird happenings take place when a famous writer and adventurer, played by Karloff, visits the island with a small group of other people to prove that the voodoo rumors about it were purely a hoax. As can be expected, he is shocked to find it as forbidding and ominous as rumored. The story is filled with all kinds of mystic occurrences, and to give matters a touch of the horrific the island is infested with carnivorous plants that strangle human beings and devour them. Nothing that happens is logical, and discriminating movie-goers probably will find it more tiresome than horrifying, but it should get by as a supporting feature wherever similar films have proved acceptable in the past.

The complicated story has Karloff, a famed author and exposé of hoaxes, invited to investigate the voodoo rumors of a mysterious Pacific Island, where a big hotel magnate planned to erect a unique paradise resort. Of a survey team sent to the island by the magnate, one surviving member had returned to civilization in a zombie-like trance. Karloff, convinced that the whole idea is a hoax to publicize the future resort, sets out for the island accompanied by Beverly Tyler, his secretary; Glenn Dixon, the zombie-like surveyor; Murvyn Vye, an official of the hotel chain; and Jean Engstrom, an attractive interior decorator. They encounter mysterious difficulties during their trip to the archipelago where the island was located and learn that it was taboo to the natives of other islands nearby, but through Rhodes Reason, a beachcomber, arrangements are made with Elisha Cook, an unscrupulous trader, to take them to the island in his boat. The voyage is marked by Dixon's unexplained death and by mystic voodoo markings found on the boat's deck, indicating that death is in store for each member of the party. Karloff scoffs at these signs and finds a logical reason for their existence, but once they land on the island he becomes mystified by the harrowing experiences suffered by different members of the party, particularly the loss of Jean, who is strangled to death by a tentacle-like underwater plant. In the course of events they find themselves captured by a tribe of natives whose leader informs Karloff that his people resented modern civilization and survived by means of black magic and voodooism. He gives the party a chance to depart in peace, but becomes angered when Cook makes a threatening move. Through an astonishing display of the power of voodooism, the leader causes Cook to die. Karloff, firmly convinced that the island's black magic is no hoax, departs with the surviving members of his group after assuring the tribe that civilized man will not again set foot on the island.

It is a Bel-Air production, produced by Howard W. Koch, and directed by Reginal Le Borg, from a screenplay by Richard Landau.

Family, except perhaps for the very young.

"The Women of Pitcairn Island"
with James Craig, Lynn Bari
and Arlene Whelan

(20th Century-Fox, Dec.; time, 72 min.)

There is little to recommend in this South Sea adventure melodrama, which is photographed in the Regalscope anamorphic process. Centering around a small colony of personable Tahitian widows and their 'teen-aged sons, all descendents of the mutineers in the film "Mutiny on the Bounty," the story deals with the problems that befall them when their remote and tranquil island is invaded by a group of lustful, cutthroat pirates. There are plentiful skirmishes between the villains and the scantily-clad women and their sons, but the writing, direction and acting are so amateurish that one finds all this melodramatic action more tedious than exciting. Some of the situations are, in fact, so ridiculous, that one cannot help but laugh at the proceedings in derision. It is strictly for the lower half of a double bill in situations where audiences are not the least bit discriminating:—

When the last of the mutineers of the HMS Bounty passes away on the island of Pitcairn in 1847, Lynn Bari, his widow, assumes leadership over the small colony of native widows and their sons and organizes them for community duties. Arlene Whelan, a love-starved widow, sets her sights on John Smith, Lynn's handsome son and the colony's oldest boy, who was in love with Sue England, the only 'teen-aged girl on the island, but Lynn warns Arlene to stay away from the young man. Complications arise when House Peters, Jr., a shipwrecked sailor, lands on the island with a bag of precious black pearls and is killed by a wild boar immediately after he buries the treasure. Jon Stevens, Smith's rival for Sue's affections, witnesses the incident and steals the pearls to give them to Sue. Shortly thereafter, a group of cutthroats, led by James Craig, land on the island looking for Peters and the pearls. They discover the tiny community and decide to take over the women. Alerted, the women barricade themselves behind a stockade and, with the help of their sons, repulse the pirates' efforts to molest them. Meanwhile the frustrated Arlene takes up with Craig and aids his gang in their efforts to make the women do their bidding. By cleverly leading the pirates to believe that Peters is still alive and had possession of the pearls, Lynn manages to pit them against each other, and in their lustful greed they kill each other one by one, including Arlene. With the island free of the intruders, Smith and Sue marry, and peace once again comes to the tranquil community.

It is a Wisberg-Yarbrough production, directed by Jean Yarbrough from a story and original screenplay by Aubrey Wisberg.

Adult fare.

**"Accused of Murder" with David Brian,
Vera Ralston and Sidney Blackmer**

(Republic. Dec. 21; time, 73 min.)

This crime melodrama offers better-than-average production values in that it has been photographed

in Trucolor and in the Naturama anamorphic process, but as an entertainment it does not rise above the level of routine program fare. Centering around a night-club singer, who, on the basis of circumstantial evidence, is accused of murdering a slick gangland lawyer, the story material is ordinary and the plot is developed along anticipated lines. Moreover, it fails to strike a realistic note, and the characterizations are stereotyped. Vera Ralston, as the cafe entertainer, and David Brian, as the homicide squad lieutenant who believes in her innocence and falls in love with her during his investigation, are competent enough in the leading roles, but there is little they could do with the hackneyed material. There is a minimum of suspense and excitement, much less than is usually found in pictures of this type:—

When Sidney Blackmer, a gangland lawyer, is found shot to death in his car, Vera, a night-club singer who had turned down his proposal of marriage, is suspected of murdering him. The police are unaware that Warren Stevens, a scar-faced hood, had been hired by Richard Karlan, an underworld boss, to kill Blackmer. Attracted to Vera, Lt. Detective Brian tries to protect her during his investigation, despite the growing weight of circumstantial evidence against her, and the pressure put on him by Lee Van Cleef, his assistant. A break in the case comes when Virginia Grey, a dance-hall girl who saw Stevens at the scene of the shooting, tries to use this information to blackmail the hood and is beaten severely. Removed to a hospital, she manages to talk to Brian and her story brings about Stevens' capture and conviction for murder, despite his insistence that he did not kill Blackmer. Brian is elated to have proved Vera innocent, but Vera, tormented by her conscience, shocks him by confessing that she had accidentally caused Blackmer's death while trying to prevent him from committing suicide because of her refusal to marry him. Afraid that her story would not be believed, she had kept silent, but her conscience could not let an innocent man suffer. Brian presents the facts to the court and Stevens is saved from a death sentence. Meanwhile Vera, clearly innocent, is released, and Brian continues to romance her, this time free from suspicion, fear and official disapproval.

It was produced and directed by Joe Kane, from a screenplay by W. R. Burnett and Bob Williams, based on the novel "Vanity Row," by Mr. Burnett.

Adult fare.

BROTHERHOOD WEEK

Brotherhood Week will be observed this year during the week of February 17-24, and once again the motion picture industry has been called upon to give its fullest cooperation to this very worthy movement to combat the forces of bigotry and intolerance and to build a better understanding among people of all creeds and races.

Campaign books and promotion kits for use in the drive have been sent to the theatres, and the National Conference of Christians and Jews, which sponsors the observance, is depending heavily on the cooperation of exhibitors to stimulate public thinking to the end that religious intolerance will one day vanish from the American scene.

HARRISON'S REPORTS strongly urges every exhibitor to give his full support to the movement.

Another resolution urged the membership to be on guard against future state and local taxes that would affect theatres, and advocated steps to eliminate existing taxes.

A third resolution commended 20th Century-Fox for its announced plan to aid small theatres now in operation and to do all it can to reopen those that are closed. A telegram was dispatched to Alex Harrison, general sales manager of the company, thanking him for his interest and offering Allied's full support to implement the plan.

The three-day drive-in convention, which preceded the board meeting, was highlighted by meetings of the film clinics and by talks delivered at the open business sessions by Albert Sindlinger, the industry analyst, Hugh McLachlan, chairman of Allied's equipment committee, Rube Shor, then Allied's retiring president, and Mr. Myers.

In a report made to the convention by the film clinic chairmen, it was disclosed that the main problems disturbing the large drive-in operators are that clearances have all but disappeared, that percentages keep rising, and that the print shortage is still acute and is being used as a means to extract higher film rentals.

The film clinic of the small drive-in operators adopted three resolutions, which were approved by the convention. One called for a greater number of pictures in color to combat the use of color on television. Another demanded that distribution supply drive-ins with a continuous flow of product, regardless of the season of the year. The third resolution called for action to be taken to stop newspapers from charging more for theatrical advertising than they charge other lines of business.

Following custom, the film clinics voted on the "worst" companies to do business with, and once again Warner Brothers won the dubious honor of first place. MGM "won" second place, and Paramount came in a close third.

In his talk, Sindlinger cited research statistics to show that there has been a steady rise in theatre attendance for the past five consecutive months, and he assured the delegates that all indications point to a continuance of the trend throughout 1957. He contended that television is losing its grip on the home audience, a factor that should result in greater theatre attendance. He maintained, however, that many pictures are not realizing their full potential at the box-office because of insufficient pre-selling prior to their release.

Shor, in his address to the delegates, stated that to some extent the exhibitors themselves are to blame for the high percentage terms demanded by the distributors, and he warned that unless exhibition soon takes a firm stand against such excessive rental demands it will cease being a "power" in the industry. Shor also made it clear that Allied is always ready and willing to work together with TOA on problems of mutual interest and is, in fact, cooperating with that organization now to initiate arbitration discussions with the distributors, but he emphasized that there is not even the slightest chance of a merger between the two organizations and that he personally would strongly oppose any attempt to effect such a consolidation.

Myers discussed developments that have taken place since the Dallas convention and he expressed the belief that the industry was on the threshold of

a new era that would bring it back to its proper place in the entertainment field. He was, as already mentioned, pessimistic over the possibility of eliminating the admission tax this year but pledged Allied's full support in any campaign to remove it. He was optimistic, however, over the prospects of providing relief on corporate taxes. In discussing Allied's "new look," he indicated once again that the organization's decision to negotiate for a system of arbitration that did not include film rentals merely reflected the common-sense view that changed conditions called for changed attitudes.

A most informative talk was delivered by McLachlan, chairman of Allied's equipment committee, who warned the exhibitors to install small sprockets as soon as possible, if they have not already done so, lest they be caught short. He pointed out that, beginning this month, two producing companies will make only small sprocket magnetic-optical prints and that other companies undoubtedly will follow suit. By equipping themselves with small sprockets, exhibitors will be in a position to run the prints, either with magnetic or optical sound, and at the same time will help partially to ease the print shortage.

McLachlan strongly advised the exhibitors that they must have a "clear, sharp picture with clean, clear sound" to combat technical improvements in television, and he criticized their opposition to stereophonic sound. "I wonder what to think," he said, "after the cooperation and effort Fox has made to improve our industry with stereophonic sound and CinemaScope, then having to back off due to exhibitor resistance, when I look at these figures:

"Of 17,591 theatres, only 15 per cent have installed small sprockets; 3,662 theatres have stereophonic sound, while Europe has 5,690 theatres with stereophonic sound."

He added that exhibitors should be encouraged to install stereophonic sound, pointing out that the success of "Oklahoma!" and "Around the World in Eighty Days" left no question about the value of multiple-track sound.

McLachlan stated that he had witnessed demonstrations of big-film processes developed by 20th Century-Fox and MGM, and was highly enthused by the improved quality. He urged indoor and outdoor theatres in cities having at least 100,000 population to equip themselves to exhibit films in these processes, which he feels confident will be standardized to one size. He pointed out that 20th-Fox will not have a picture in this ratio ready for at least a year but MGM probably will release "Raintree Country" in 65mm in the near future.

"In this process," he told the delegates, "they really have something and we know the public is buying it. Where it will go, I believe, is up to the exhibitor. If it is to be accepted by you in the same way as past improvements, then it will be your fault if it is a roadshow process only. For progress we must have the big film process."

Mr. McLachlan, who is head of the technical department of the Y & W Management Corporation, in Indiana, which operates 28 situations, has given exhibitors sound advice. It merits the thoughtful consideration of every theatreman who is looking to the future.

Entered as second-class matter January 4, 1921, at the post office at New York, New York, under the act of March 3, 1879.

HARRISON'S REPORTS

Yearly Subscription Rates:

United States\$15.00
 U. S. Insular Possessions. 16.50
 Canada 16.50
 Mexico, Cuba, Spain..... 16.50
 Great Britain 17.50
 Australia, New Zealand,
 India, Europe, Asia 17.50
 35c a Copy

1270 SIXTH AVENUE**New York 20, N. Y.**

A Motion Picture Reviewing Service
 Devoted Chiefly to the Interests of the Exhibitors

Its Editorial Policy: No Problem Too Big for Its Editorial
 Columns, if It is to Benefit the Exhibitor.

Published Weekly by
 Harrison's Reports, Inc.,
 Publisher

P. S. HARRISON, Editor
 AL PICOUULT,
 Managing Editor

Established July 1, 1919

Circle 7-4622

A REVIEWING SERVICE FREE FROM THE INFLUENCE OF FILM ADVERTISING**Vol. XXXIX****SATURDAY, FEBRUARY 16, 1957****No. 7**

ARBITRATION NEGOTIATIONS PROGRESSING

Hopes for the setting up of a new conference to negotiate an all-industry arbitration system in accordance with the recommendations of the Senate Small Business Committee seem brighter this week, for, according to reports in the trade papers, five of the distribution companies have thus far notified both National Allied and the Theatre Owners of America of their willingness to meet with exhibitor representatives for the purpose of formulating such a plan.

The companies that have replied favorably to letters sent to their presidents simultaneously by Allied and TOA include 20th Century-Fox, United Artists, RKO Radio, Allied Artists and Republic.

Universal-International and MGM have delayed their replies because of the absence of their top executives. Columbia, Paramount and Warner Brothers remain non-committal, but there is good reason to believe that they, too, will fall in line, even if they do so grudgingly, for if they decline to enter into arbitration negotiations they will lay on themselves the onus of not being sincere in their protestations to the SSBC of their willingness, along with the other distributors, to work out arbitration machinery for the settlement of differences with the exhibitors.

Still other reasons why it can be anticipated that all the distribution companies will join new arbitration negotiations is contained in a report made to the presidents of the film companies by department heads of the Motion Picture Association of America. In this report they were advised that the SSBC already has received a number of letters from exhibitors complaining that the distributors do not want arbitration, and that the MPAA spokesmen, in praising the SSBC for its report on the 1956 hearings, should have reiterated distribution's desire for an arbitration system. The report added that distribution's silence on this point has been noted by the SSBC staff experts and warned that the film companies may find themselves in an awkward position unless they take some affirmative steps.

It further warned the presidents that, even if the Senate committee rejects exhibitor demands for further investigation, there is still available to them the forum of the House Small Business Committee, chaired by Rep. Wright Patman, "whose record on matters of this kind should give anyone pause."

The report also recommended that the MPAA member companies publicly avow that their position on arbitration has not changed; that they are ready and willing to work out a mutually acceptable plan; and that they should either issue another invitation

to exhibitor representatives for an arbitration meeting or release a public statement of their willingness to meet with exhibitors at their request.

Just before going to press, this paper received an unconfirmed report that the distributors plan to meet on or about February 26 for the purpose of setting up an arbitration meeting with exhibitor representatives some time in March.

GORDON REITERATES PLEA FOR UNITY

That National Allied is sincerely desirous of creating intra-industry unity to overcome current problems was made clear once again this week by Julius M. Gordon, the organization's newly-elected president, who issued the following statement at a press conference in New York:

"The basic need of our industry is the immediate cessation of the internecine strife, so that all efforts may be united in solving the two great industry needs.

"Allied has, in the past, sincerely wished for such a solution. We have attempted to use nearly every route open to us.

"If our critics decried our methods, let them first consider our frustrations.

"I have the deep-seated conviction that no problem is insoluble, if approached by sincere men who are acting, not in the heat of anger, but with good will and a desire for progress. It was because of this belief that in Cincinnati I indicated my willingness to discuss any phase of the business at any time or place. I reiterate that now.

"If our desire, in conjunction with TOA, to meet with the highest representatives of the owners of the film companies (their elected presidents) in an effort to help solve the problems of all owners of all segments of the industry, was an incorrect approach, which we do not think it was, then in such case we should like to be informed as to the proper parties and place for a forum, not of recrimination but of progress.

"It is crystal clear, that if possible, this Cain and Abel struggle must be settled before the deed itself, so that we may concentrate on:

"(A) The problem of high production cost (1) brought on by the strangle-hold of the talent agencies; (2) accentuated by the aging stars who though still a great asset to this business as they have been for years, are failing to help perpetuate it. It would seem that these people, made wealthy by the motion picture business, should in their tax-favored producing companies take on part of the responsibility of developing new young stars. So long as circumstances dictate that

(Continued on back page)

"The Young Stranger" with James MacArthur, Kim Hunter and James Daly

(RKO-Universal, no rel. date set; time, 84 min.)

A realistic and compelling domestic drama that grips one's interest and emotions from the opening to the closing scenes. Although the picture has not yet been released, it has won deserved critical acclaim in a number of important publications, and this praise, coupled with the word-of-mouth recommendations that no doubt will come from the public, should be of considerable help at the box-office. Centering around the strained relationship between a 16-year-old boy and his father, brought about by the parent's lack of understanding when the lad is booked by the police for assault and battery after justifiably defending himself in a scuffle at a movie theatre, the story itself is basically simple, but the fine writing, the sensitive direction and the excellent acting give it depth and meaning to a point where the spectator feels as if he is watching a real-life occurrence. James MacArthur, who is the son of Helen Hayes, is most impressive as the misunderstood 'teen-ager. Thanks to the fine shading he gives to the part, he makes real the characterization of a high-spirited youngster who is by no means a juvenile delinquent but whose rebellious attitude stems from the fact that his father ignores his protests of innocence and accepts his guilt. A number of the situations are dramatically powerful, and the closing scenes, where the father realizes that he had misjudged the boy and apologizes to him, are extremely touching without being maudlin. James Daly contributes a fine performance as the father, and the same may be said of Kim Hunter, as the boy's understanding mother, and James Gregory, as the police officer who, too, errs in judging the boy guilty but who quickly makes amends when he realizes his mistake. What is also unusual about this picture is that it marks the first effort of Stuart Miller, the producer, John Frankenheimer, the director, and Robert Dozier, the writer, a young trio still in their twenties. They, together with young MacArthur, have made an auspicious debut that augurs well for their future in motion pictures:—

Like many other 16-year-old boys, MacArthur finds himself ill at ease in his relationship with his father, a prominent motion picture producer whose long working hours give the two little time together. He gets along well, however, with Kim, his mother. While attending a movie with Jeff Silver, his pal, MacArthur indulges in a bit of horseplay and Whit Bissell, the theatre manager, compels both boys to leave the auditorium. They accept their ejection and start to walk out into the street, but Bissell, determined to make an "example" of MacArthur, orders his doorman to forcibly bring the youngster back into the lobby. A struggle ensues, and MacArthur punches Bissell in self-defense before he is overpowered. At the police station, Sergeant Gregory, based on Bissell's charges scoffs at the boy's assertion that he was only defending himself. The lad is released in the custody of his father, who is convinced of his guilt, despite his protests of innocence. Through his theatrical connections Daly pressures Bissell into dropping the assault charges. Gregory suggests to MacArthur that he apologize to the theatre manager. Outraged because everyone continues to think him guilty, the boy not only refuses to apologize but is particularly rude to Bissell. That evening MacArthur quarrels with his father for refusing to believe him and, to

prove his innocence, he visits Bissell, apologizes for his behavior and pleads with him to telephone his father and explain exactly what happened. Bissell refuses brusquely and, when he tries to push the boy out of his office, the latter, overcome with frustration, hits him once again. At the police station this time, Gregory senses that the lad may have had good reason for this latest scrape. He questions Bissell and gets him to admit, in front of MacArthur's father, that the first assault charge was unfair. Humbled by this revelation, Daly apologizes to his son and they head for home arm in arm.

Dozier adapted the screenplay from his own TV play, "Strike a Blow." Family.

"Funny Face" with Audrey Hepburn, Fred Astaire and Kay Thompson

(Paramount, April; time, 103 min.)

A satisfying romantic comedy with music and dancing, lavishly produced and photographed in Technicolor and VistaVision. Except for several familiar songs by George and Ira Gershwin, the film has no relation to the Broadway musical of the same name, produced some years ago. The story itself is lightweight and frothy, but it is entertaining throughout and offers a pleasant surprise in that Audrey Hepburn reveals that she is just as talented in the song-and-dance field as she is in the dramatic field. She handles a rhythmic song in engaging style, and she proves more than adequate as a dance partner to Fred Astaire in the several nimble routines they execute together. She is exceptionally good in a hectic, modern semi-acrobatic dance she does with tongue-in-cheek style in a smoke-filled Paris night-spot. Women in particular should find the picture a treat, for, since the story has a Parisian background and deals with Miss Hepburn being transformed from a dowdy salesgirl in a bookshop to a high fashion mannequin, there is a constant parade of the very latest styles in women's clothes. Fred Astaire is getting along in years, but he is as sure-footed as ever and has lost none of his charm. The romance between him and Miss Hepburn is believable, despite the disparity in their ages. Kay Thompson, who makes her motion picture debut in this film, turns in an amusing characterization as the editor of a slick fashion magazine. The color photography is very fine, and the actual Parisian backgrounds fascinating:—

To build interest in her fashion magazine, Kay engages Astaire, a noted photographer, and assigns him to search for a model who must be photogenic, wear clothes well, know and practice the graces, and exude a rare quality of intellect, character and warmth. Such a mannequin was to be given wide publicity by the magazine, which planned to send her to Paris to be photographed in a stunning new collection of clothes for a scoop that would stagger the fashion world. Astaire tests dozens of New York models without success, but one day, while utilizing a Greenwich Village bookshop as a background for some photographs, he meets Audrey, a dowdy introvert interested in selling philosophical tomes, and sees in her the qualities desired by Kay. Audrey resists all attempts to hire her because of her obvious distaste for anything so materialistic and superficial as fashion modeling, but Astaire overcomes her objections by pointing out that a trip to Paris will enable her to meet Michel Auclair, her idol, founder of a cult called Emphaticism, of which she was a de-

votcc. In Paris, the close business association between Astaire and Audrey leads to love, but their romance hits a snag when he objects to her meeting with Auclair, a handsome young Frenchman, whom he judges to be a phony. This leads to a quarrel that indirectly makes a mess of the carefully planned fashion show. Angered at Astaire for the aspersions he cast at Auclair, Audrey accepts an invitation to visit the Frenchman's apartment for an evening of philosophy, poetry and meditation. There, she discovers that Astaire was right when Auclair becomes overly amorous. She knocks him unconscious with a vase, escapes from the apartment and rushes back to Astaire's arms.

It was produced by Roger Edens, and directed by Stanley Donen, from a screenplay by Leonard Gershe. Family.

**"Smiley" with Ralph Richardson,
Chips Rafferty and Colin Petersen**

(20th Century-Fox, January; time, 97 min.)

Produced in Australia and photographed in CinemaScope and Technicolor, "Smiley" offers an engaging "Huckleberry Finn" type of story that centers around the adventures of a freckle-faced 9-year-old boy who lives in a small village in the Australian bush and who determines to save up four pounds to buy a bicycle. It is a family-type picture, and there is much about it that is entrancing, particularly the natural acting of Colin Petersen, who is most appealing as the little hero. The film's reception in this country is doubtful, however, mainly because the Australian accent of the players is so thick that the dialogue frequently is indistinguishable. Moreover, its all-Australian cast, with the exception of Ralph Richardson, who plays a relatively minor role, is unknown to American film-goers. On the credit side are the interesting glimpses of life in rural Australia, and the striking outdoor backgrounds, which are enhanced by the fine color photography and the panoramic sweep of the CinemaScope process:—

Colin, who lived with his care-worn mother and a drunken father, has a burning desire to own a bicycle and determines to save up four pounds to buy one. To help the lad reach his goal, Ralph Richardson, the local minister, Chips Rafferty, the town's policeman, and Jocelyn Fernfield, the young schoolmistress, hire him to do odd jobs, some of which lead to misadventures that cost him part of his earnings. Colin's finances are furthered also by John McCallum, owner of the local saloon, who smuggled opium into the area and paid the unwitting child to deliver packages of dope to an aboriginal camp in the bush. Colin eventually saves up enough money to buy the bicycle only to have it stolen and gambled away by his wastrel father. In his fury and disappointment, the lad seizes a cricket bat and pounds the floor to vent his wrath, but he hits his father accidentally and knocks him unconscious. Believing that he had killed his father, the boy runs away into the bush and becomes hopelessly lost. Meanwhile Rafferty, investigating the opium smuggling, had traced it to McCallum but required conclusive evidence to convict him. He drops the investigation to organize a search party for Colin, who is found by a boundary rider. Colin saves the man from a snakebite, only to be bitten himself, and the former rushes the lad back to town. Knowing that Colin can furnish evidence to convict him, McCallum tries to make a getaway, but he is stopped by Richardson with a well-aimed punch in the jaw. Colin re-

covers from the snakebite and, in appreciation for his help in ridding the community of McCallum, the townspeople present him with a new bicycle.

It was produced and directed by Anthony Kimmins, from an original story by Moore Raymond, who wrote the screenplay in collaboration with Mr. Krimmins.

Family.

**"The Man Who Turned to Stone"
with Victor Jory, Ann Doran
and Charlotte Austin**

(Columbia, March; time, 80 min.)

"The Man Who Turned to Stone" is another in the current cycle of horror films and should get by as a supporting feature wherever such melodramas are acceptable. The weird story in this one takes place in a reformatory for women and centers around a prison director and four associates, all scientists more than 200 years old, who prolong their lives and keep themselves looking middle-aged by electrically absorbing the life force of young women inmates, who die after the operation. It is all quite fantastic and illogical, and the usual eerie effects are employed to create chills and thrills, such as women screaming all over the place while an ape-like assistant to the prison director prowls the grounds and the dormitories in search of victims lest he turn to stone. The direction and the acting meet the demands of the script. Much of the photography is in a low key:—

Together with Ann Doran, the chief matron, and Victor Varconi, Paul Cavanagh and George Lynn, his associates, Victor Jory, the prison director, uses Frederick Ledebur, an ape-like servant, to carry young inmates from the reformatory's hospital to a secret laboratory where their life force is drained from them electrically and transferred to some member of the group, each of whom was more than 200 years old and managed to prolong their own lives by means of the operation. The victims are then listed as dead of a heart attack. The disappearance of the girls disturbs Jean Willes, a tough but intelligent prisoner, who voices her suspicions to Charlotte Austin, the prison's new welfare worker. The staff's opposition when she attempts to check the prison death records alarms Charlotte and leads to her stating her suspicions before a state prison board, but Jory handles himself so skillfully at the hearing that Charlotte is made to look foolish. Angered, she decides to resign, but she is dissuaded by William Hudson, a young state psychiatrist, who turns up at the reformatory to investigate the horrible things she suspects. Despite the apparent cooperation he receives from Jory and his aides, Hudson finds reason to believe that they are mass murderers but needs proof. He manages to obtain a written confession from Cavanagh, who is allowed by the others to petrify and die because of his treason. With Hudson in possession of the written confession, and with his own group needing victims to prolong their own lives, Jory permits no one to leave the prison grounds and orders that Hudson be murdered. Meanwhile Charlotte is kidnapped by the ape-like servant and taken to the laboratory. At great risk to his own life, Hudson rescues her just as a fire breaks out in the laboratory. It all ends with Jory and his assistants consumed by the flames.

It was produced by Sam Katzman, and directed by Leslie Kardos, from a screenplay by Raymond T. Marcus. Adult fare.

the aging personnel work independently, they are in a position to bring up new people for their own and the industry's benefit, in exactly the same manner that the major studios made them into personalities when production was not on an independent contract basis.

"(B) The sales approach to the average man for his leisure time. For as leisure hours have increased, we have allowed our more unified competitors to convince the public that their leisure hours would be more pleasant, relaxing, more healthful, more educational if it be spent hunting, fishing, watching TV, boating, gardening, motoring, cooking or 'doing-it-yourself in a hundred different forms.'

"It would seem within the realm of probability that a unified industry with all its intelligence, and with the modern research analysis and communications media open to it, could convince large segments of the public of the entertainment, cultural, educational, recreational, economic advantages in spending part of their leisure time in well appointed and operated theatres."

In answer to questions from the reporters, Gordon made it clear that Allied's willingness to enter arbitration negotiations is not conditioned on the arbitration of film rentals, although the inclusion of film rentals in any arbitration plan would serve to solve many problems.

He made it plain also that Allied's request for the initiation of arbitration negotiations is not to be construed as being in lieu of its request for an all-industry top level conference, for there are many other business problems that make such a meeting necessary and desirable.

A QUESTION EACH EXHIBITOR MUST DECIDE FOR HIMSELF

One of the principal weaknesses in the Audience Awards project that was held late in 1955 was that many subsequent-run theatres had no opportunity to play some of the pictures nominated, with the result that their patrons knew nothing about them and could not register their choice intelligently. Because of this, a large number of the smaller theatres did not participate in the project.

Since the same conditions hold true in the current Academy Awards Sweepstakes, they are again serving to limit the number of participating theatres. To encourage greater participation, Robert W. Coyne, COMPO's special counsel, points out that experience in similar contests conducted previously in Texas and Canada has shown that pictures and players nominated for the Academy Awards need not necessarily have been played in theatres participating in a sweepstakes contest, such as is now being promoted by COMPO.

"The Academy Awards Sweepstakes," he said, "is primarily a guessing contest in which the voter is not passing judgment on the picture and players he has seen but trying to guess the choices of experts. The award-winning pictures and performers are picked by a majority secret vote of the members of the Motion Picture Academy of Arts and Sciences, who make their choices on the basis of what they think is artistic excellence and professional ability. The patron

of a participating theatre may register his guess without having seen all or any of the pictures or players involved."

Some responsible exhibitors, Coyne said, have raised the question that some theatres, particularly the subsequent-run houses, might be reluctant to enter the contest if the pictures and players nominated had not been shown in their theatres.

"This should not be a deterrent," Coyne said, "because it has been proved in Texas, Canada and other areas where similar local contests have been conducted that the average movie fan is eager to try his luck at picking the winners even though he has seen few if any of the pictures involved. His selections are made in many cases not on the pictures he has seen but on what he has read about them in the newspapers or magazines. His individual judgment is likely to be outweighed by the comments of a movie critic or a movie columnist whose judgment he regards as better than his own. He is like a racing fan who will place a bet on a horse he has never seen run or a fight fan who will try to pick the winner of a championship fight without ever having seen the inside of a fight arena.

"In the Audience Awards election, voters were asked to register their personal preference for the best picture, the best performance, etc., and obviously their choice was based on what they had seen. But in the Academy Awards Sweepstakes they are merely trying to guess whom the experts have selected for the coveted awards. The movie fan himself has no choice in the selection. The choice has been made by the experts before the public's guesses in the Sweepstakes are counted, but the results, of course, are not announced until after the guessing contest has closed.

"It costs nothing for a movie patron to enter the contest in a participating theatre and although the prizes offered by some exhibitors are a special inducement to many voters, exhibitors have found that many movie-goers will mark their ballots for no other reason than the personal satisfaction of matching their judgment against the majority vote of Academy members."

Bob Coyne's arguments in favor of participation by theatres even if they have not played some of the pictures nominated are somewhat on the fanciful side, but we have reproduced them for the consideration of the smaller exhibitor who, in the final analysis, must judge for himself whether or not the contest, under these circumstances, will be worth his time and effort.

Insofar as the first-run exhibitors are concerned, however, there should be no hesitation on their part to join the project with enthusiasm, for in their case it is a natural promotion idea that should go over very well with their patrons.

Trailers and advertising kits in connection with the campaign are now available at all National Screen branch offices at nominal prices, and to assure early delivery you should send your order in as soon as possible.

The fact that an exhibitor does not pay dues to COMPO should not stop him from joining the campaign. COMPO has made it clear that they are eager to have all exhibitors participate in the project whether or not they are COMPO members.

IN TWO SECTIONS—SECTION TWO
HARRISON'S REPORTS

Vol. XXXIX NEW YORK, N. Y., SATURDAY, FEBRUARY 16, 1957

No. 7

(Partial Index No. 1—Pages 2 to 24 Inclusive)

Titles of Pictures	Reviewed on Page
Accused of Murder—Republic (73 min.)	23
Barretts of Wimpole Street—MGM (105 min.)	6
Big Boodle, The—United Artists (83 min.)	14
Big Land, The—Warner Bros. (93 min.)	18
Black Ship, The—20th Century-Fox (77 min.)	2
Crime of Passion—United Artists (84 min.)	10
Drango—United Artists (92 min.)	8
Fear Strikes Out—Paramount (100 min.)	22
Five Steps to Danger—United Artists (80 min.)	10
Four Boys and a Gun—United Artists (73 min.)	3
Halliday Brand, The—United Artists (77 min.)	11
Happy Road, The—MGM (100 min.)	19
Hot Summer Night—MGM (86 min.)	14
Incredible Shrinking Man, The— Univ.-Int'l (81 min.)	18
Istanbul—Univ.-Int'l (84 min.)	8
Kelly and Me—Univ.-Int'l (86 min.)	11
Men in War—United Artists (104 min.)	15
Mister Cory—Univ.-Int'l (92 min.)	2
Night Runner, The—Univ.-Int'l (79 min.)	7
Oasis—20th Century-Fox (84 min.)	7
Pharaoh's Curse—United Artists (66 min.)	18
Tears for Simon—Republic (91 min.)	15
Three Brave Men—20th Century-Fox (88 min.)	6
Top Secret Affair—Warner Bros. (100 min.)	10
Utah Blaine—Columbia (75 min.)	12
Voodoo Island—United Artists (76 min.)	22
Wicked As They Come—Columbia (94 min.)	7
Wings of Eagles, The—MGM (110 min.)	19
Women of Pitcairn Island— 20th Century-Fox (72 min.)	23

RELEASE SCHEDULE FOR FEATURES

Allied Artists Features

(1560 Broadway, New York 19, N. Y.)

1955-56

5619 Strange Intruder—Lupino-Purdom	Sept. 2
5623 Fighting Trouble—Bowery Boys	Sept. 16
5624 Calling Homicide—Elliott-Case	Sept. 30
5625 Yaqui Drums—Cameron-Castle	Oct. 14
5629 The Cruel Tower—Erickson-Blanchard	Oct. 28
5635 The Blonde Sinner—Dors-Craig	Nov. 18
5657 Friendly Persuasion—Cooper-McGuire	Nov. 25
5204 The Rose Bowl Story—reissue	Dec. 2
5630 The High Terrace—Robertson-Bond	Dec. 9
5632 Hot Shots—Bowery Boys	Dec. 23

1956-57

5701 Chain of Evidence—Elliott-Lydon	Jan. 6
5703 Attack of the Crab Monsters— Garland-Duncan	Feb. 10
5704 Not of This Earth—Birch-Garland	Feb. 10
5705 Last of the Badmen— Montgomery-Randall (C'Scope)	Feb. 24
5706 Hold That Hypnotist—Bokery Boys	Mar. 10
5707 Jeannie— Martin-Fleming-Vera-Ellen (C'Scope)	Mar. 31
5708 Footsteps in the Night—Bill Elliott	Apr. 14
5709 Dragoon Wells Massacre— Sullivan-O'Keefe-Freeman (C'Scope)	Apr. 28
5702 Storm Out of the West—Robertson-Rory (formerly "Gun for a Town")	not set

Buena Vista Features

(477 Madison Ave., New York 22, N. Y.)

Secrets of Life—True-Life Adventure	Nov. 15
Westward Ho, the Wagons— Fess Parker (C'Scope)	Dec. 25
Cinderella—reissue	Feb.
Johnny Tremain—Stalmaster-York	July
Bambi—reissue	July

Columbia Features

(711 Fifth Ave., New York 22, N. Y.)

106 Miami Expose—Cobb-Medina-Arnold	Sept.
110 1984—O'Brien-Sterling	Sept.
112 The Solid Gold Cadillac—Holliday-Douglas	Oct.
113 Port Afrique—Angeli-Carey	Oct.
114 Cha-Cha-Cha Boom!—Perez Prado	Oct.
107 Spin a Dark Web—Domergue-Patterson	Oct.
118 You Can't Run Away from It—Lemmon-Allyson	Nov.
109 Odongo—Fleming-Carey (C'Scope)	Nov.
115 Reprisal—Madison-Farr	Nov.
116 The White Squaw—Brian-Wynn	Nov.
123 Suicide Mission—All-British cast	Nov.
119 Ten Tall Men—reissue	Nov.
120 Rogues of Sherwood Forest—reissue	Nov.
121 7th Cavalry—Scott-Hale	Dec.
124 Rumble on the Docks—Darren-Carroll	Dec.
117 The Last Man to Hang—Conway-Sellers	Dec.
111 The Gamma People—Douglas-Bartok	Jan.
126 Zarak—Mature-Wildnig-Ekberg (C'Scope)	Jan.
127 Nightfall—Ray-Keith-Bancroft	Jan.
128 Ride the High Iron—Taylor-Forrest-Burr	Jan.
125 Don't Knock the Rock—Dale-Haley	Jan.
122 The Silent World—Documentary	Jan.
127 Nightfall—Ray-Keith-Bancroft	Feb.
132 Wicked As They Come—Dahl-Carey	Feb.
129 Utah Blaine—Calhoun-Cummings	Feb.
130 Full of Life—Holliday-Conte	Mar.
The Man Who Turned to Stone—Jory-Doran	Mar.
Zombies of Mora Tau—Palmer-Hayes	Mar.
The Shadow on the Window—Carey-Garrett	Mar.

Metro-Goldwyn-Mayer Features

(1540 Broadway, New York 19, N. Y.)

701 Lust for Life—Douglas-Quinn (C'Scope)	Sept.
702 Tea and Sympathy— Deborah Kerr-John Kerr (C'Scope)	Sept.
703 The Power and the Prize— Taylor-Mueller (C'Scope)	Oct.
705 The Opposite Sex—Allyson-Sheridan (C'Scope)	Oct.
704 Boomtown—reissue	Oct.
706 The Rack—Newman-O'Brien-Pidgeon	Nov.
709 Julie—Day-Jourdan-Sullivan	Nov.
707 A Tale of Two Cities—reissue	Nov.
708 Marie Antoinette—reissue	Nov.
710 The Great American Pastime—Ewell-Francis	Dec.
712 The Iron Petticoat—Hope-Hepburn	Dec.
711 Mutiny on the Bounty—reissue	Dec.
714 Edge of the City—Cassavetes-Pointer	Jan.
717 Slander—Johnson-Blyth-Cochran	Jan.
715 Green Dolphin Street—reissue	Jan.
716 Boys Town—reissue	Jan.
718 The Barretts of Wimpole Street— Jones-Gielgud (C'Scope)	Feb.
719 Hot Summer Night—Nielsen-Miller	Feb.
720 The Wings of Eagles—Wayne-O'Hara	Feb.
Invitation to the Dance—Gene Kelly	Mar.
Lizzie—Parker-Boone-Blondell	Mar.
10,000 Bedrooms—Martin-Bartok (C'Scope)	Mar.

Paramount Features

(1501 Broadway, New York 18, N. Y.)

5601 The Vagabond King—Grayson-Oreste	Sept.
5602 The Search for Bridey Murphy— Hayward-Wright-Gates	Oct.
5603 The Mountain—Tracy-Wagner-Trevor	Nov.
5625 War and Peace—Hepburn-Fonda-Ferrer	Nov.
5605 Hollywood or Bust—Martin & Lewis	Dec.
5604 Three Violent People—Heston-Baxter-Roland	Jan.
5606 The Rainmaker—Lancaster-Hepburn	Feb.
5607 Fear Strikes Out—Perkins-Moore-Malden	Mar.
5608 Funny Face—Hepburn-Astaire	Apr.
5609 The Buster Keaton Story—O'Connor-Blythe	May
5610 Gunfight At the O.K. Corral— Lancaster-Douglas-Fleming	May
5611 The Lonely Man—Palance-Perkins	June
5612 Beau James—Hope-Douglas-Miles	July
5613 The Delicate Delinquent—Lewis-McGavin	July

RKO Features

(1270 Sixth Ave., New York 20, N. Y.)

(Ed. Note: RKO features presently are being released through Universal-International on a limited distribution agreement. The following pictures, currently in release, have been given new production numbers by Univ.-Int'l. Up to press time, no release dates have been given to other RKO pictures acquired by Univ.-Int'l for distribution nor have they been identified.)

- 9701 The First Traveling Saleslady—
Rogers-Channing-Nelson Aug. 15
9702 Beyond a Reasonable Doubt—
Andrews-Fontaine Sept. 5
9703 Back from Eternity—Ryan-Ekberg Sept. 19
9704 Tension at Table Rock—Egan-Malone Oct. 3
9706 The Brave One—Ray Rivera (C'Scope) Oct. 10
9707 Death of a Scoundrel—Sanders-DeCarlo Oct. 31
9709 The Man in the Vault—Ekberg-Campbell... Dec. 12
9710 Bundle of Joy—Reynolds-Fisher Dec. 19

Republic Features

(1740 Broadway, New York 19, N. Y.)

1955-56

- 5513 Daniel Boone, Trailblazer—
Bennett-Chaney Oct. 5
5514 Scandal, Inc.—Hutton-Wright Oct. 12
5538 The Man is Armed—Clark-Wynn Oct. 19

1956-57

- 5601 Above Us the Waves—British cast Oct. 26
5602 A Woman's Devotion—Meeker-Rule Nov. 16
5603 Accused of Murder—
Brian-Ralston (Naturama) Dec. 21
5604 Tears for Simon—Farrar-Knight Jan. 4
5605 The Congress Dances—
German cast (C'Scope) Jan. 11
5606 Duel at Apache Wells—
Alberghetti-Cooper (Naturama) Jan. 25
5607 Affair in Reno—
Lund-Singleton (Naturama) Feb. 15
5608 Hell's Crossroads—
McNally-Castle (Naturama) Mar. 8

Twentieth Century-Fox Features

(444 W. 56th St., New York 19, N. Y.)

1956

- 619-7 The Last Wagon—Widmark-Farr (C'Scope) .. Sept.
625-4 The Best Things in Life are Free—
McRae-Dailey-North (C'Scope) Sept.
(formerly "One in a Million")
621-3 Between Heaven and Hell—
Wagner-Moore (C'Scope) Oct.
623-9 Stagecoach to Fury—
Tucker-Blanchard (Regalscope) Oct.
667-6 The Third Man—reissue Oct.
666-8 Rebecca—reissue Oct.
624-7 Love Me Tender—
Presley-Egan-Paget (C'Scope) Nov.
626-2 The Desperados Are in Town—
Arthur-Reason (Regalscope) Nov.
630-4 Oklahoma—MacRae-Jones-Nelson (C'Scope) . Nov.
622-1 Teenage Rebel—Rogers-Rennie (C'Scope).... Nov.
627-0 Anastasia—
Bergman-Hayes-Brynnner (C'Scope) Dec.
628-8 The Black Whip—
Marlowe-Gray-Mara (Regalscope) Dec.
631-2 Women of Pitcairn Island—
Craig-Bari (Regalscope) Dec.
629-6 The Girl Can't Help It—
Ewell-North-Mansfield (C'Scope) Dec.
632-0 Oasis—Morgan-Borchers (C'Scope) Dec.

1957

- 701-3 Three Brave Men—
Borgnine-Milland (C'Scope) Jan.
703-9 Smiley—Rafferty-Richardson (C'Scope) Jan.
702-1 The Quiet Gun—Tucker-Corday (Regalscope) . Jan.
706-2 Oh, Men! Oh, Women—
Dailey-Rogers-Niven (C'Scope) Feb.
704-7 The True Story of Jesse James—
Wagner-Hunter-Lange (C'Scope) Feb.
705-4 Two Grooms for a Bride—Bruce-Carroll Feb.
708-8 River's Edge—
Milland-Quinn-Paget (C'Scope) Mar.
709-6 The Storm Rider—Brady-Powers (Regalscope) . Mar.
710-4 Heaven Knows—Mr. Allison—
Kerr-Mitchum (C'Scope) Mar.

- 711-2 Break in the Circle—Tucker-Bartok Mar.
China Gate—Cole-Barry (C'Scope) Apr.
Kronos—Lawrence-Ermy (Regalscope) Apr.
She Devil—Blanchard-Dekker (Regalscope)... Apr.
Boy On a Dolphin—
Ladd-Loren-Webb (C'Scope) Apr.

United Artists Features

(729 Seventh Ave., New York 19, N. Y.)

- The Ambassador's Daughter—
DeHavilland-Forsythe (C'Scope) Sept.
Bandido—Mitchum-Theiss-Roland (C'Scope) Sept.
Gun Brothers—Crabbe-Robinson Sept.
Attack—Palace-Albert Oct.
The Boss—Payne-Bishop Oct.
The Man from Del Rio—Quinn-Jurado Oct.
Flight to Hong Kong—Calhoun-Rush Oct.
The Sharkfighters—Mature-Steele (C'Scope) Nov.
Running Target—Dowling-Franz Nov.
Revolt at Fort Laramie—Dehner-Palmer-Helm Nov.
The Peacemaker—Mitchell-Bowie Nov.
Gun the Man Down—Arness-Meyer Nov.
The King and Four Queens—Gable-Parker Dec.
The Wild Party—Quinn-Ohmart Dec.
Dance with Me Henry—Abbott & Costello Dec.
The Brass Legend—O'Brian-Gates-Burr Dec.
Drango—Chandler-Dru-London Jan.
Five Steps to Danger—Roman-Hayden Jan.
The Halliday Brand—Cotten-Lindfors Jan.
The Big Booodle—Flynn-Armendariz-Scala Jan.
Four Boys and a Gun—Sutton-Green Jan.
Crime of Passion—Stanwyck-Hayden Feb.
Men in War—Ryan-Ray Feb.
Pharaoh's Curse—Mark Dana Feb.
Tomahawk Trail—Connors-Cummings Feb.
Voodoo Island—Karloff-Tyler Feb.
Pharaoh's Curse—Dana-Shapir not set

Universal-International Features

(445 Park Ave., New York 22, N. Y.)

1955-56

- 5627 Walk the Proud Land—Murphy-Bancroft..... Sept.
5628 Raw Edge—Calhoun-DeCarlo Sept.
5632 I've Lived Before—Mahoney-Snowden..... Sept.
5633 Edge of Hell—Haas-DeScaffa Sept.
5630 Pillars of the Sky—Chandler-Malone (C'Scope) . Oct.
5631 Showdown at Abilene—Mahoney-Hyer Oct.

1956-57

- 5701 The Unguarded Moment—Williams-Nader ... Nov.
5781 The Killers—reissue Nov.
5782 The Sleeping City—reissue Nov.
5702 The Mole People—Agar-Patrick Dec.
5703 Curucu, Beast of the Amazon—
Bromfield-Garland Dec.
5704 Everything But the Truth—O'Hara-Forsythe... Dec.
5705 Written On the Wind—Hudson-Bacall Jan.
5706 Four Girls in Town—Nader-Adams (C'Scope) . Jan.
5705 Rock Pretty Baby—Saxon-Mineo Jan.
5708 The Great Man—Ferrer-Wynn-London Feb.
5709 Istanbul—Flynn-Borchers (C'Scope) Feb.
5710 The Night Runner—Danton-Miller Feb.
5712 Battle Hymn—Hudson-Duryea-Hyer (C'Scope) . Mar.
5711 Gun for a Coward—
MacMurray-Hunter (C'Scope) Mar.
5713 Mister Cory—
Curtis-Hyer-Bickford (C'Scope) Mar.
5715 The Incredible Shrinking Man—
Williams-Stuart Apr.
5714 Kelly and Me—
Johnson-Laurie-Hyer (C'Scope) Apr.
5716 The Tattered Dress—
Chandler-Crain (C'Scope) Apr.

Warner Bros. Features

(321 W. 44th St., New York 18, N. Y.)

- 601 The Burning Hills—Hunter-Wood (C'Scope) Sept. 1
4910 The Amazon Trader—John Sutton Sept. 8
602 A Cry in the Night—O'Brien-Wood-Burr Sept. 15
603 The Bad Seed—Kelly-McCormack Sept. 29
604 Toward the Unknown—Holden-Nolan Oct. 20
605 The Girl He Left Behind—Hunter-Wood ... Nov. 10
606 Giant—Taylor-Hudson-Dean Nov. 24
607 Baby Doll—Malden-Baker-Wallach Dec. 29
608 The Wrong Man—Fonda-Miles Jan. 26
609 Top Secret Affair—Hayward-Douglas Feb. 9
610 The Big Land—Ladd-Mayo Feb. 23
611 Paris Does Strange Things—Bergman-Ferrer.. Mar. 2

SHORT SUBJECT RELEASE SCHEDULE

Columbia—One Reel

1602	Topsy Turkey—Favorite (reissue) (6½ m.)	Oct. 4
1752	Magoo's Problem Child— Mr. Magoo (C'Scope) (6 m.)	Oct. 18
1801	Asphalt Playground—Sports (10 m.)	Oct. 25
1603	Silent Tweetment— Favorite (reissue) (6½ m.)	Nov. 1
1952	Blue Angel— Cavalcade of B'way (reissue) (10½ m.)	Nov. 8
1604	Coo-Coo Bird Dog— Favorite (reissue) (6 m.)	Nov. 15
1802	Midget Musclemen—Sports (9 m.)	Nov. 29
1552	Candid Microphone No. 4— (reissue) (11 m.)	Dec. 6
1605	Concerto in B'Flat Minor— Favorite (reissue) (8 m.)	Dec. 13
1953	Village Barn— Cavalcade of B'way (reissue) (10½ m.)	Dec. 20
1803	Tee Topnotchers—Sports (10 m.)	Dec. 27
1753	Meet Mother Magoo— Mr. Magoo (C'Scope) (6½ m.)	Dec. 27
1851	Hollywood Stars At a Party— Screen Snapshots (9½ m.)	Dec. 29
1553	Candid Microphone No. 5— reissue (10½ m.)	Jan. 3
1606	Robin Hoodlum—Favorite (reissue) (7 min.)	Jan. 17
1804	Sharpshooting Sportsmen—Sports (9 m.)	Jan. 31
1607	Fowl Brawl—Favorite (reissue) (6 m.)	Feb. 7
1608	Magic Fluke—Favorite (reissue) (7 m.)	Feb. 21
1754	Magoo Goes Overboard— Mr. Magoo (C'Scope) (6 m.)	Feb. 21
1954	Leon & Eddie's— Cavalcade of B'way (reissue) (11 m.)	Feb. 21
1852	Hollywood Star Night— Screen Snapshots (10 m.)	Feb. 28
1805	Flying Horses—Sports	Feb. 28
1554	Candid Microphone No. 6 (reissue) (10 m.)	Mar. 7
1609	Cat-Tastrophe—Favorite (reissue) (6 m.)	Mar. 14
1755	Matador Magoo—Mr. Magoo (C'Scope)	Mar. 28

Columbia—Two Reels

1402	Scheming Schemers—3 Stooges (16 m.)	Oct. 4
1431	Scooper Dooper—Favorite (reissue) (18 m.)	Oct. 11
1422	When the Wife's Away— Favorite (reissue) (17 m.)	Oct. 18
1403	Commotion On the Ocean— 3 Stooges (17 m.)	Nov. 8
1432	Jiggers My Wife— Shemp Howard (reissue) (18 m.)	Nov. 15
1120	Hop Harrigan—serial (reissue) (15 ep.)	Nov. 17
1475	Pardon My Nightshirt— Andy Clyde (16½ m.)	Nov. 22
1423	She Took a Powder— Vera Vague (reissue) (16½ m.)	Dec. 12
1433	The Sheepish Wolf— Harry Von Zell (reissue) (17½ m.)	Dec. 20
1424	Nervous Shakedown— Favorite (reissue) (15½ m.)	Jan. 3
1434	Where the Pest Begins— Shemp Howard (reissue) (17 m.)	Jan. 24
1404	Hoofs and Goofs—3 Stooges (15½ m.)	Jan. 31
1425	A Miss In a Mess— Vera Vague (reissue) (15½ m.)	Feb. 7
1441	Wonders of New Orleans— C'Scope Featurette (19 m.)	Feb. 14
1405	Muscle Up a Little Closer— 3 Stooges (17 m.)	Feb. 28
1140	Congo Bill—Serial (reissue) (15 ep.)	Mar. 2
1435	Stage Frights— Collins & Kennedy (reissue) (19 m.)	Mar. 7
1406	A Merry Mix-Up—3 Stooges (16 m.)	Mar. 28

Metro-Goldwyn-Mayer—One Reel

W-862	The Bear and the Bean— Cartoon (reissue) (7 m.)	Oct. 5
C-833	Downbeat Bear—C'Scope Cartoon (7 m.)	Oct. 12
W-863	Heavenly Puss—Cartoon (reissue) (8 m.)	Oct. 26
W-864	Bad Luck Blackie— Cartoon (reissue) (7 m.)	Nov. 9
C-834	Blue Cat Blues—C'Scope Cartoon (7 m.)	Nov. 16
W-865	Cueball Cat—Cartoon (reissue) (7 m.)	Nov. 30
W-866	Senor Droopy—Cartoon (reissue) (8 m.)	Dec. 7
C-835	Barbecue Brawl—C'Scope Cartoon (7 m.)	Dec. 14
W-867	Little Rural Riding Hood— Cartoon (reissue) (6 m.)	Dec. 28

W-868	The Cat and the Mermouse— Cartoon (reissue) (8 m.)	Jan. 4
W-869	The Cuckoo Clock— Cartoon (reissue) (7 m.)	Jan. 18
C-836	Cat's Meow—C'Scope Cartoon (7 m.)	Jan. 25
W-870	Tennis Chumps— Cartoon (reissue) (7 m.)	Feb. 1
W-871	The Bear and the Hare— Cartoon (reissue) (7 m.)	Feb. 15
C-837	Tops with Pops—C'Scope Cartoon (8 m.)	Feb. 22
W-872	Saturday Evening Puss— Cartoon (reissue) (7 m.)	Mar. 8
W-873	Garden Gopher— Cartoon (reissue) (6 m.)	Mar. 22
C-838	Give and Tyke—C'Scope Cartoon (7 m.)	Mar. 29

Metro-Goldwyn-Mayer—Three Reels

A-801	The Battle of Gettysburg— C'Scope Special (30 m.)	Oct. 5
-------	------------------------------------------------------	--------

Paramount—One Reel

V1524	VistaVision Visits Austria— Special (17 m.)	Oct. 5
E16-1	Parlez Vous Woo—Popeye (6 m.)	Oct. 12
P16-1	Sir Irving and Jeames—Noveltoon (7 m.)	Oct. 19
B16-1	Fright from Wrong—Casper (6 m.)	Nov. 2
E16-2	I Don't Scare—Popeye (6 m.)	Nov. 16
H16-1	Hide and Peak—Herman & Katnip (6 m.)	Dec. 7
E16-3	A Haul in One—Popeye (6 m.)	Dec. 14
P16-2	Lion in the Roar—Noveltoon (6 m.)	Dec. 21
B16-2	Spooking About Africa—Casper (6 m.)	Jan. 4
P16-3	Pest Pupil—Noveltoon (6 m.)	Jan. 25
E16-4	Nearlyweds—Popeye (7 m.)	Feb. 8
H16-2	Cat in the Act—Herman & Katnip (6 m.)	Feb. 22
B16-3	Hooky Spooky—Casper (6 m.)	Mar. 1
P16-4	Fishing Tackler—Noveltoon (6 m.)	Mar. 29
E16-5	The Crystal Brawl—Popeye (6 m.)	Apr. 5

RKO—One Reel

1956-57

74201	The Dikes—Screenliner (10 m.)	Sept. 14
74303	Canoeman's Holiday—Sportscope (8 m.)	Sept. 28
74104	The Purloined Pup— Disney (reissue) (7 m.)	Oct. 5
74202	The Lonely Guardian—Screenliner (11 m.)	Oct. 12
74105	Billposters—Disney (reissue) (8 m.)	Oct. 26
74304	Big Blue Goose—Sportscope (8 m.)	Oct. 26
74203	Struggle in the North— Screenliner (10 m.)	Nov. 9
74106	Pluto's Playmate—Disney (reissue) (8 m.)	Nov. 16
74305	High Dive Kids—Sportscope (8 m.)	Nov. 23
74204	White Peril—Screenliner (8 m.)	Dec. 7
74107	Donald's Snow Fight— Disney (reissue) (7 m.)	Dec. 7
74306	Holland Sailing—Sportscope (9 m.)	Dec. 21
74108	Society Dog Show— Disney (reissue) (8 m.)	Dec. 28
74205	The Beach of Nazare—Screenliner (8 m.)	Jan. 4
74109	Donald's Gold Mine— Disney (reissue) (7 m.)	Jan. 18
74206	Winter Woodsman—Screenliner (9 m.)	Feb. 1
74110	TeBone for Two— Disney (reissue) (7 m.)	Feb. 8
74111	Dumbell of the Yukon— Disney (reissue) (7 m.)	Mar. 1
74112	Bone Trouble—Disney (reissue) (9 m.)	Mar. 22

RKO—Two Reels

73101	Alert Today—Alive Tomorrow— Special (15½ m.)	Sept. 7
73102	Born to Fight—Special (15 m.)	Oct. 12
73103	Alaska Lifeboat—Special (21 m.)	Nov. 16
73001	World in a Marsh— Wildlife Album (22 m.)	Nov. 23
73901	Football Highlights—Special (15 m.)	Dec. 14

Republic—Two Reels

5682	Federal Operator No. 99— Serial (reissue) (12 ep.)	Oct. 15
5683	Dangers of the Canadian Mounted— Serial (reissue) (12 ep.)	Jan. 14

Twentieth Century-Fox—C'Scope Reels**1956**

- 7610-9 Hunting the Netchik—C'Scope (9 m.)Oct.
 7611-7 Spirit of the Race—C'Scope (9 m.)Nov.
 7612-5 Catching Sea Creatures—C'Scope (9 m.)....Dec.
 7613-3 Outpost Korea—C'Scope (9 m.)Dec.
 (Ed. Note: Beginning with 1957, all 20th-Fox shorts
 will be listed under the one-reel category.)

Twentieth Century-Fox—One Reel**1956**

- 5609-3 The Kitten Sitter—
 Terrytoon (reissue) (7 m.)Sept.
 5610-1 Flying Cups & Saucers—
 Terrytoon (reissue) (7 m.)Oct.
 5611-9 One Note Tony—Terrytoon (reissue) (7 m.)..Nov.
 7201-7 Lawrence Welk & His Champagne Music—
 Movietone Melody (reissue) (9 m.)Nov.
 5612-7 Mystery in the Moonlight—
 Terrytoon (reissue) (7 m.)Dec.

1957

- 7701-6 Port of Sports—
 Movietone (C'Scope) (9 m.)Jan.
 5701-8 Topsy TV—Terrytoon (C'Scope)Jan.
 5731-5 Pirate's Gold—Terrytoon (7 m.)Jan.
 7702-4 Divided By the Sea—
 Movietone (C'Scope) (7 m.)Feb.
 5702-6 Gag Buster—Terrytoon (C'Scope) (7 m.)....Feb.
 5732-3 A Hare-Breadth Finish—
 Terrytoon (C'Scope)Feb.
 7703-2 Future Baseball Champs—
 Movietone (C'Scope) (10 m.)Mar.
 5703-4 A Bum Steer—Terrytoon (C'Scope)Mar.
 5733-1 African Jungle Hunt—Terrytoon (7 m.)....Mar.
 7704-0 Bluefin Jury—Movietone (C'Scope) (8 m.)..Apr.
 5407-2 The Bone Ranger—Terrytoon (C'Scope)....Apr.
 5734-9 Daddy's Little Darling—Terrytoon (7 m.)..Apr.
 7705-7 Orient Express to Hong Kong—
 Movietone (C'Scope) (9 m.)May
 5705-9 Gaston is Here—Terrytoon (C'Scope)May
 5735-6 Love Is Blind—TerrytoonMay
 7706-5 Guardians of the North—
 Movietone (C'Scope)June
 5706-7 Shove Thy Neighbor—Terrytoon (C'Scope)..June
 5736-4 Beauty on the Beach—
 Terrytoon (reissue) (7 m.)June
 5707-5 Clint Clobber's Cat—Terrytoon (C'Scope)...July
 5737-2 All This and Rabbit Stew—
 Terrytoon (reissue) (7 m.)July

Universal—One Reel**1955-56**

- 2621 Calling All Cuckoos—Cartune (7 m.)Sept. 24
 2622 Niagara Fools—Cartune (7 m.)Oct. 22
 2678 Hula Happy—Color Parade (9 m.)Oct. 22
 2698 Brooklyn Goes To Texas—
 Variety View (9 m.)Oct. 29
 2623 Arts and Flowers—Cartune (7 m.)Nov. 19

1956-57

- 3631 Puny Express—Cartune (reissue) (7 m.)..Nov. 5
 3632 Sleep Happy—Cartune (reissue) (7 m.)..Nov. 26
 3633 Wicket Wacky—Cartune (reissue) (7 m.)..Dec. 17
 3611 Woodpecker Meets Davy Crewcut—
 Cartune (7 m.)Dec. 17
 3671 Holiday In the Hills—Color Parade (9 m.)..Dec. 24
 3612 Fowled Up Party—Cartune (7 m.)Jan. 14
 3634 Sling Shot 6 $\frac{7}{8}$ —Cartune (reissue) (7 m.)..Jan. 14
 3672 Valley of Two Faces—Color Parade (9 m.)..Jan. 21
 3635 Redwood Sap—Cartune (reissue) (7 m.)....Feb. 4
 3691 Milk Run—Variety View (9 m.)Feb. 4
 3673 Frozen Frontier—Color Parade (9 m.)Feb. 11
 3613 Red Riding Hoodlum—Cartune (7 m.)Feb. 11
 3636 Woody Woodpecker Polka—
 Cartune (reissue) (7 m.)Feb. 25
 3692 Monkeys are the Craziest—
 Variety View (9 m.)Mar. 4
 3614 Plumber of Seville—Cartune (7 m.)Mar. 11
 3674 Junior Jamboree—Color Parade (9 m.)....Mar. 25
 3693 Bears Go Rural—Variety View (9 m.)Apr. 1
 3615 Box Car Bandit—Cartune (7 m.)Apr. 8
 3616 Operation Cold Feet—Cartune (7 m.)May 6
 3694 Brooklyn Visits Detroit—
 Variety View (9 m.)May 6
 3675 Crossroads of the Ages—
 Color Parade (9 m.)May 20
 3617 The Unbearable Salesman—Cartune (7 m.)..June 3
 3695 Washington Zoo—Variety View (9 m.) ...June 17

Universal—Two Reels**1955-56**

- 2661 Mr. Black Magic—Musical (16 m.)Sept. 24

1956-57

- 3651 Riddles in Rhythm—Musical (15 m.)Nov. 25
 3652 Skylarkin' Time—Musical (15 m.)Dec. 17
 3653 Rhythms With Regis—Musical (15 m.)Feb. 11
 3654 Golden Ladder—Musical (15 m.)Feb. 25

Vitaphone—One Reel

- 4302 Paying the Piper—
 Hit Parade (reissue) (7 m.).....Oct. 20
 4401 Playtime Pals—Special (9 m.)Oct. 27
 4724 Wideo Wabbit—Bugs Bunny (7 m.).....Oct. 27
 4502 Magic in the Sun—
 Scope Gem (8 m.) (Anamorphic)Nov. 3
 4704 There They Go-Go-Go—
 Merrie Melody (7 m.)Nov. 10
 4303 Daffy's Duck Hunt—
 Hit Parade (reissue) (7 m.)Nov. 17
 4705 Two Crows from Tacos—
 Merrie Melody (7 m.)Nov. 24
 4304 Henhouse Henner—
 Hit Parade (reissue) (7 m.)Dec. 1
 4706 The Honey-Mousers—Merrie Melody (7 m.)..Dec. 8
 4725 To Hare is Human—Bugs Bunny (7 m.)Dec. 15
 4707 The Three Little Bops—
 Merrie Melody (7 m.)Jan. 5
 4708 Tweet Zoo—Merrie Melody (7 m.)Jan. 12
 4305 Swallow the Leader—
 Hit Parade (reissue) (7 m.)Jan. 19
 4709 Scrambled Aches—Merrie Melody (7 m.) ..Jan. 26
 4306 For Scent-imental Reasons—
 Hit Parade (reissue) (7 m.)Feb. 2
 4726 Ali Baba Bunny—Bugs Bunny (7 m.)Feb. 9
 4503 Under Carib Skies—
 Scope Gem (8 m.) (Anamorphic)Feb. 16
 4710 Go Fly a Kit—Merrie Melody (7 m.)Feb. 23
 4307 Mouse Wreckers—
 Hit Parade (reissue) (7 m.)Mar. 9
 4711 Tweety and the Beanstalk—
 Merrie Melody (7 m.)Mar. 16
 4402 I'll Be Doggoned—SpecialMar. 30
 4308 Dough for the Do-Do—
 Hit Parade (reissue) (7 m.)Apr. 6
 4727 Bedevilled Rabbit—Bugs Bunny (7 m.)Apr. 13
 4712 Boyhood Daze—Merrie Melody (7 m.)Apr. 20
 4309 Fast and Furry-Ous—
 Hit Parade (reissue) (7 m.)Apr. 27
 4713 Cheese It, the Cat—Merrie Melody (7 m.)..May 4
 4714 Fox Terror—Merrie Melody (7 m.)May 11
 4310 Bear Feat—Hit Parade (reissue) (7 m.) ...May 18
 4728 Piker's Peak—Bugs Bunny (7 m.)May 25

Vitaphone—Two Reels

- 4001 East is East—Special (18 m.)Sept. 8
 4101 South of the Himalyas—Scope Gem (18 m.)..Oct. 6
 4002 Howdy Partner—SpecialDec. 22
 4102 The Legend of El Dorado—Scope GemDec. 29
 4003 Pearls of the Pacific—SpecialMar. 2

NEWSWEEKLY NEW YORK**RELEASE DATES****News of the Day**

- 250 Wed. (E) ..Feb. 13
 251 Mon. (O)Feb. 18
 252 Wed. (E)Feb. 20
 253 Mon. (O)Feb. 25
 254 Wed. (E)Feb. 27
 255 Mon. (O)Mar. 4
 256 Wed. (E)Mar. 6
 257 Mon. (O)Mar. 11
 258 Wed. (E)Mar. 13
 259 Mon. (O)Mar. 18
 260 Wed. (E)Mar. 20
 261 Mon. (O)Mar. 25
 262 Wed. (E)Mar. 27
 263 Mon. (O)Apr. 3

Fox Movietone News

- 17 Friday (O)Feb. 15
 18 Tues. (E)Feb. 19
 19 Friday (O)Feb. 22
 20 Tues. (E)Feb. 26
 21 Friday (O)Mar. 1
 22 Tues. (E)Mar. 5
 23 Friday (O)Mar. 8
 24 Tues. (E)Mar. 12
 25 Friday (O)Mar. 15

- 26 Tues. (E)Mar. 19
 27 Friday (O)Mar. 22
 28 Tues. (E)Mar. 26
 29 Friday (O)Mar. 29
 30 Tues. (E)Apr. 2

Universal News

- 14 Thurs. (E)Feb. 14
 15 Tues. (O)Feb. 19
 16 Thurs. (E)Feb. 21
 17 Tues. (O)Feb. 26
 18 Thurs. (E)Feb. 28
 19 Tues. (O)Mar. 5
 20 Thurs. (E)Mar. 7
 21 Tues. (O)Mar. 12
 22 Thurs. (E) ..Mar. 14
 23 Tues. (O)Mar. 19
 24 Thurs. (E)Mar. 21
 25 Tues. (O)Mar. 26
 26 Thurs. (E)Mar. 28
 27 Tues. (O)Apr. 2

Paramount News

Paramount News discontinued operations on February 15, 1957.

HARRISON'S REPORTS

Yearly Subscription Rates:

United States	\$15.00
U. S. Insular Possessions.	16.50
Canada	16.50
Mexico, Cuba, Spain.....	16.50
Great Britain	17.50
Australia, New Zealand,	
India, Europe, Asia	17.50
35c a Copy	

1270 SIXTH AVENUE

New York 20, N. Y.

A Motion Picture Reviewing Service
Devoted Chiefly to the Interests of the Exhibitors

Its Editorial Policy: No Problem Too Big for Its Editorial
Columns, if It is to Benefit the Exhibitor.

Published Weekly by
Harrison's Reports, Inc.,
Publisher

P. S. HARRISON, Editor
AL PICOUULT,
Managing Editor

Established July 1, 1919

Circle 7-4622

A REVIEWING SERVICE FREE FROM THE INFLUENCE OF FILM ADVERTISING

Vol. XXXIX

SATURDAY, FEBRUARY 23, 1957

No. 8

A SOUND PLEA IN BEHALF OF A STRIVING PRODUCER-DISTRIBUTOR

In January, Abram F. Myers, board chairman and general counsel of National Allied, wrote a letter to Morey Goldstein, general sales manager of Allied Artists, regarding exhibitor complaints about the sales policy on "Friendly Persuasion." Replying to Myers, Goldstein expressed surprise at the complaints, particularly with regard to the claim that his company was refusing the traditional "look" following a percentage engagement. He pointed out to Myers that his company had no set sales policy on "Friendly Persuasion," and that the complaints voiced to him may have been due to misunderstandings. Goldstein closed his letter by assuring Myers that he would be pleased to personally run down and endeavor to straighten out every individual complaint as it is brought to his attention.

That Goldstein meant what he said is indicated by the following remarks made by Bob Wile, secretary of the Independent Theatre Owners of Ohio, in his current service bulletin:

"Following Morey Goldstein's offer to handle any complaints about 'Friendly Persuasion,' we took up with him the case of one of our members who gets pictures for \$17.50 from all the majors but whose \$20.00 contract on 'Friendly Persuasion' was rejected. Here is part of his answer:

"This, to the best of my knowledge, is the first request you have ever made of me and since there is so little involved, I most certainly will be pleased to go along with you.

"I would like to take this opportunity to point out to you Allied Artists' problem which is far greater than what is involved in this situation. As you probably know, our exchange city engagements on 'Friendly Persuasion' were practically all on the 'soft' side, thus depriving us of revenue that we will desperately miss, for we have a negative cost of \$3,380,000. Fortunately, the secondary keys, sub-runs and neighborhoods were tremendously successful, but missing the important exchange city revenue means we will be very lucky to come out even without charging distribution.

"Practically all of our small town engagements have been so sensational that even the exhibitor, himself, in many cases, was surprised beyond measure. I am sure that you must realize the importance of this very much needed revenue from the small situations, and we have found that only through percentage terms can we get this very much needed revenue.

"I wish it were possible for me to show you any number of small situations that earned us a film rental far in excess of any big picture currently in release, and in many cases we have even out-grossed 'The

Robe." Naturally this was very gratifying and encouraging to us, but equally important is that such performance left the exhibitor well satisfied . . .

"I would like to add that we are at all times desirous of keeping all theatres in business, for obviously it is essential to our own best interests, but from Mr. X's letter, you can readily see that he has done nothing over the past years to help keep Allied Artists in business. Nevertheless, as a good-will gesture, if nothing else, I am more than satisfied to see 'Friendly Persuasion' play the . . . Theatre at a nominal film rental, and the fact that Mr. X has been nice enough to take on three other pictures from us is certainly an encouraging sign.

"I am confident that this little situation will, like so many other small situations, do very well with 'Friendly Persuasion,' and perhaps this will help establish Mr. X as a future Allied Artists customer.

"I am sorry that my reply to you had to be this lengthy, but I did want you in a small way to appreciate our position, and to this extent I trust I have succeeded."

Commenting on Goldstein's letter, Wile had this to say:

"What Mr. Goldstein says is true to a great extent. For years, exhibitor leaders have pointed out the necessity of keeping a company like this in business. Of course, in some cases, salesmen and managers have been over-ambitious and have solicited on terms exceeding those of the major companies.

"If you agree, however, and you should, that it is necessary to keep this company in business, it would be well to meet them half-way. This is particularly true since Mr. Goldstein has been kind enough to accede to our first request. We don't recommend going overboard, but Mr. Goldstein is truthful in his statements of the business done on 'Friendly Persuasion'; he has frankly admitted the soft spots, but has honestly claimed that the picture is doing well in secondary keys, sub-runs and neighborhoods.

"Frankly, it is the company's own fault that the picture did not do well in first runs. It was insufficiently exploited and as Al Sindlinger has pointed out more than once, it has a bad title.

"But it is necessary to not only keep the company in business, but to encourage the making of more pictures of this type—good, wholesome, family entertainment which will bring people back to the theatres."

Bob Wile has given his membership sound advice and it is to be hoped that other exhibitors, too, will heed it. Over the past few years, Allied Artists has been striving hard to better the standard of its product, and if it is to continue to do so it must have

(Continued on back page)

**"Ten Thousand Bedrooms" with Dean Martin,
Anna Maria Alberghetti and Eva Bartok**

(MGM, March; time, 114 min.)

Set against authentic and fascinating backgrounds of Rome, and photographed in CinemaScope and MetroColor, this romantic comedy is highly entertaining throughout and should go over well with the rank-and-file picture-goers. The film presents Dean Martin in his first solo starring role, and he does an exceptionally good job as an American hotel tycoon who finds himself in a romantic whirl in Rome when he buys a plush hotel in that city and falls in love with Anna Maria Alberghetti, a young and vivacious public stenographer. Martin's restrained and relaxed performance lends considerable charm to the characterization, and his singing of several songs is, as always, pleasing to the ear. Miss Alberghetti, too, is surprisingly good as the aggressive Italian girl who makes a play for Martin, and she has blossomed into a beauty who will make the male members of the audience sit up and take notice. The story is lightweight, but it has many amusing complications, which stem from the fact that Miss Alberghetti, bound by tradition and controlled by a domineering father, cannot wed until her three older and equally pretty sisters marry. The methods employed by Martin to resolve this problem results in numerous comical situations, as well as some tender dramatic situations when he realizes his love for Eva Bartok, one of the older sisters. Amusing characterizations are contributed by Walter Slezak, as the excitable father, and by Paul Henreid, as an impoverished Count:—

Arriving in Rome to take over his latest hotel purchase, Martin finds himself attracted to Eva, secretary to Evelyn Varden, seller of the hotel. Eva takes Martin home and introduces him to Slezak, her father, and Anna, her younger sister, who worked as a stenographer in the hotel. Believing that he does not stand a chance with Eva because of her friendship with Henreid, who lived by his wits and fancied himself to be a sculptor, Martin becomes susceptible to Anna's wiles and decides to marry her immediately. Slezak, however, frowns upon the idea, mainly because tradition demanded that Anna wait until her three older sisters marry. To solve the situation, Martin commissions Henreid to make several statues for the hotel so that he will have enough money to marry Eva, and to supply the two remaining sisters (Lisa Montell and Lisa Gaye) with husbands, he instructs John Archer and Steve Dunne, two of his hotel managers, to join him at once in Rome. At the same time he arranges an elaborate party to announce his engagement to Anna, unaware that she, in the meantime, had fallen in love with Dewey Martin, pilot of his private plane. Eva, learning of Henreid's commission, quarrels with Martin for trying to buy her a husband, but their brief word battle ends in a kiss and the realization that they are in love with one another. After many complications, Martin learns of the love between Anna and his pilot and happily gives her up to him. He then disposes of Henreid by offering him a lucrative job in another country. The mix-up in suitors completely confuses Slezak, and even after all his daughters are married at a multiple wedding he is unable to keep his sons-in-law straight.

It was produced by Joseph Pasternak, and directed by Richard Thorpe, from a screenplay by Laslo Vaday, Art Cohn, William Ludwig and Leonard Spigelgass.

Family.

**"The True Story of Jesse James"
with Robert Wagner and Jeffrey Hunter**

(20th Century-Fox, Feb.; time, 92 min.)

The exploits of Jesse James are familiar to most movie-goers, for they have been depicted in more than a dozen pictures throughout the years. This latest version, which has been photographed in CinemaScope and DeLuxe color, offers little that is extraordinary, but its ingredients of violent action should give ample satisfaction to those who are partial to outdoor melodramas, and the attractive title should draw them to the box-office. To present the so-called "true" story of Jesse James, the producer recounts the famous outlaw's life by depicting what eye-witnesses, both friend and foe, said was the truth, but the extensive use made of flashbacks makes for a choppy tale that is not easy to follow and lessens one's interest. Acceptable performances are turned in by Robert Wagner, as Jesse, and Jeffrey Hunter, as Frank James, but better material would have given them an opportunity to be more effective. The photography is fine:—

The story opens in Missouri in 1864 with Northern sympathizers flogging Jesse, aged 16, and abusing his mother (Agnes Moorehead) because they would not reveal the whereabouts of Frank, who had been recognized as one of Quantrill's raiders. Jesse, angered, joins up with Quantrill. Shortly after the war, Jesse is shot while trying to surrender and during his convalescence he falls in love with Hope Lange. The enmity of neighbors who hated Southern sympathizers takes on violent aspects and motivates Jesse into launching himself on a career of banditry, aided by Frank, his brother, and several friends, including the Younger brothers (Alan Hale and Anthony Ray). Now hunted by law officers, Jesse elopes with Hope to St. Joseph and lives there under an assumed name. Meanwhile he and his gang range the border country, holding up banks and trains. Jesse's trouble begins when he decides to rob a bank in Northfield, Minn., and the plan goes wrong. He and Frank manage to escape, but the other members of the gang are either killed or captured. Shortly thereafter, Frank breaks with Jesse because he (Jesse) and become murderously violent. When a member of the gang is found dead and erroneously identified as Jesse, the newspapers herald the news. Jesse, taking advantage of this misconception, decides to buy a Nebraska farm and settle down to a peaceful life, but this dream comes to an end when he is shot dead by a cousin, who sought to collect the \$25,000 reward offered for Jesse — dead or alive.

It was produced by Herbert B. Swope, Jr., and directed by Nicholas Ray, from a screenplay by Walter Newman, based on another screenplay by Nunnally Johnson.

Family.

**"Flesh and the Spur" with John Agar,
Marla English and Touch Connors**

(American-Int'l, Sept. 25; time, 78 min.)

Theatres that cater to melodrama-loving patrons should get by with this program western, for the action is fairly fast throughout most of the proceedings and there are several fight sequences, some of them quite brutal. The fight between Touch Connors and an outlaw is thrilling even though neither is killed, for the weapons both use are spurs. There is considerable gunplay, which ought to please the action fans. Like "Naked Paradise," with which it

is being packaged, this picture has been photographed in color and the photography is above average. There are several situations with sex appeal, but there is hardly any comedy relief:—

When his twin brother is murdered by a member of an outlaw gang, John Agar vows vengeance and sets out to track down the killer. In his quest, he meets Touch Connors, a flashy gunman, and Marla English, a half-breed, who guides them to the outlaw country controlled by the Checkers gang. En route they meet Raymond Hatton, a traveling medicine man, and Joyce Meadows, his daughter, who was meeting secretly with an unknown lover. When she is found murdered, Hatton decides to trail along with the others, for by this time all had learned that the man they want is Kenne Duncan, the leader of the Checkers gang. After several adventures a gunfight develops between Agar's group and the outlaws. Hatton is killed and Duncan escapes, but Agar and Connors go after him. Connors draws but cannot bring himself to shoot Duncan, who is shot dead by Agar. It then comes out that Duncan was Connors' father and Connors himself had killed Agar's twin brother. The two men shoot it out and Agar emerges victorious.

Alex Gordon produced it, and Edward L. Cahn directed it, from a story and screenplay by Charles B. Griffith and Mark Hanna.

Adult fare.

**"Naked Paradise" with Richard Denning,
Beverly Garland and Leslie Bradley**

(*American-Int'l*, Feb. 15; time, 68 min.)

The fine color photography, the beauty of the scenes in and around Hawaii, and the depiction of brutality during the different fights between the hero and the villains ought to put this program picture over wherever strong melodramas are acceptable. The struggles in the water where the villains use steel hooks should chill most spectators. The same holds true for the fight near the hero's boat, where he shoves the villain against the boat's propeller. It should make one's flesh creep even though the actual killing is not shown. Leslie Bradley is cruel as the villain, and Richard Denning is appropriately brave as the hero, fighting against great odds but eventually winning out. There is no comedy relief:—

Bradley, a toy manufacturer, Beverly Garland, his girl "Friday," and Jonathan Haze and Richard Miller, his two Bronxite assistants, charter a boat owned by Denning, an easy-going adventurer in Hawaii, ostensibly for a pleasure cruise among the islands. Their real purpose, however, was to rob the local owner of a pineapple plantation and escape on Denning's boat. Miller and Haze set the plantation on fire and, while the natives fight the flames, they steal the money and head for another island. Denning, discovering the truth about Bradley, decides to leave the island on which they had taken temporary refuge, and takes along Beverly, with whom he had fallen in love. While Bradley and his aides wait for another boat, a storm arises and compels Denning to return to the island. The boat Bradley had been waiting for is lost in the storm, and he decides to appropriate Denning's boat, making him and Beverly his prisoners, along with a native girl in whom Miller had become interested. In a fight near the boat, Denning kills Bradley by shoving him against the propeller. He then disposes

of Haze and Miller, and sails away with Beverly.

Roger Corman produced and directed it from a screenplay by Charles B. Griffith and Mark Hanna. Adult fare.

**"Oh, Men! Oh, Women!" with Dan Dailey,
Ginger Rogers, David Niven and Barbara Rush**

(*20th Century-Fox*, Feb.; time, 90 min.)

Based on the successful Broadway play of the same name, and photographed in CinemaScope and DeLuxe color, there is much that is mirthful in this sophisticated comedy. It is a highly amusing spoof on psychoanalysis and, if one is to judge from the reactions of a preview audience at a New York neighborhood theatre, it should give the general run of movie-goers a merry time. Centering around a psychoanalyst who becomes so involved with his patients that he cannot cope with his own emotional problems, the story keeps one laughing constantly because of the madcap mixups and the bright dialogue. Not to be discounted are the zestful performances of the players. David Niven, as the perturbed psychoanalyst; Dan Dailey, as a screen lover who is unromantic at home; Ginger Rogers, as his frustrated wife; Barbara Rush, as Niven's flighty and voluptuous fiancée; and Tony Randall, as a Broadway playboy who ends up on Niven's leather-covered couch after Barbara discards him, are ideally cast, and each gets the utmost in laughs out of his or her characterization. The production values are lavish, and the color photography excellent:—

Niven looks forward to his forthcoming marriage to Barbara and helps her to arrange their honeymoon passage on the *Liberte*. Several days before the wedding, he is visited by Randall, a patient, who tells him that his emotional troubles center around a girl who had left him. He then shocks Niven by identifying the girl as Barbara. Niven gets another shock when Ginger, a long-time patient, informs him that she is leaving Dailey, and that, during a quarrel on the previous night, he had referred to Niven as a quack who stirred up trouble for home-loving husbands. Moreover, Dailey, who knew Barbara, had threatened to romance her to see if Niven could take it. Niven goes to Barbara's apartment and reprimands her for not telling him about her romance with Randall. While he is there, both Dailey and Randall show up and give him a hard time. Niven loses his temper, this incurring Barbara's wrath. She refuses to see him again. On the following morning, shortly before he is scheduled to sail with Barbara, Niven is visited by Randall, whom he chases from the office, and he in turn is followed by Ginger and Dailey. Just then Niven learns that Barbara's luggage had been placed aboard the ship and he becomes more reasonable. He straightens out the marriage difficulties of Ginger and Dailey and rushes to the ship, only to learn that Barbara had ordered her luggage removed. He, too, orders his baggage removed just as Barbara shows up to bid him goodbye. They get into another hassle during which the boat pulls away from the dock while Barbara argues in a completely illogical manner. Niven, confused, accepts her arguments and makes up with her, hoping that, as a psychoanalyst, he will be able to adjust himself.

Nunnally Johnson wrote the screenplay and produced and directed it, based on the play by Cheryl Crawford.

Although it is sophisticated, there are no objectionable situations.

encouragement in the form of play-dates. By granting more play-dates to Allied Artists, the exhibitors would not only keep the company in business but could also build it up to a point where the larger producing-distributing companies will recognize it as a definite competitive threat for the exhibitor's playing time. In short, a stronger Allied Artists would serve to create keener competition among the distributors for a theatre's play-dates, and when that happens the exhibitor is bound to benefit.

"The Spirit of St. Louis" with James Stewart

(Warner Bros., Apr. 20; time, 138 min.)

Photographed in CinemaScope and WarnerColor, and biographical of the early flying days of Charles Lindbergh and of his epochal flight from New York to Paris in 1927, "The Spirit of St. Louis" is a finely produced picture that has much to recommend it even though it does not reach any great heights as an entertainment. Lindbergh's fame and the popularity of James Stewart, who portrays him, are, of course, decidedly plus factors in any evaluation of the picture's box-office worth. Another plus factor is that, since Lindbergh's famed flight took place 30 years ago, it should have a special appeal for the over-40 movie-goers who will recall the excitement generated by his feat and the honors heaped upon him.

There are, however, other factors that mitigate against its chance of becoming a box-office great. To begin with, the picture, as an entertainment, is more fascinating than dramatic. The careful reproduction of the 1927 era in costuming and settings; the preparations for the cross-Atlantic flight; the landmarks passed by Lindbergh as he flies alone from Roosevelt Field in New York to Le Bourget Field in Paris—all this is fascinating to the eye. But the story lacks a dramatic punch, mainly because it does not have the elements of surprise and suspense; one knows just how the story will progress, and though the hazards experienced by Lindbergh during the gruelling flight are depicted in exciting cinematic fashion, one never frets over his safety because of the knowledge that he will complete the trip successfully.

The story, much of which is told by the flashback method, opens on the eve of the flight to Paris. Unable to sleep before the take-off, Lindbergh's mind wanders back to the days when he flew the mails between St. Louis and Chicago, at which time he had resolved to try for a \$25,000 prize offered for the first non-stop flight between New York and Paris. A group of civic-minded St. Louis business men had agreed to finance the project and, after some frustration in arranging to buy a plane, he had arranged to have one built by a small California outfit. The death of four contenders for the prize had left him undaunted, and he had gone ahead with preparations for the flight. With the coming of dawn, Lindbergh stops reminiscing and, despite uncertain weather conditions, decides to take off at once. He manages to get the heavily-loaded plane into the air, barely missing some trees, and heads toward Newfoundland. During the flight, he recalls different incidents in his life, such as his first solo flight and his barnstorming days with a flying circus. Trouble looms when ice forms on his plane's wings and he starts to lose altitude, but the plane enters a warm air current and the ice peels off in the nick of time. His real danger, however, stems from his lack of sleep, but he manages to overcome his drowsiness after a near-plunge into the sea. He becomes

wide awake when he spots land and discovers that he is over Ireland—six hours from his goal. He lands exhausted at Le Bourget Field, 33½ hours after leaving New York.

The most thrilling part of the picture is toward the finish, where the weary Lindbergh reaches Paris at night and has difficulty landing because of the blinding headlights of thousands of cars. Highly thrilling also is the mad rush by many thousands of people across the airfield to greet the courageous flier and hail him as a hero. Still another thrilling highlight is the perilous takeoff at Roosevelt Field. James Stewart is excellent as Lindbergh. The supporting players in the cast are relatively unknown and have little to do.

It was produced by Leland Hayward, and directed by Bill Wilder, who wrote the screenplay in collaboration with Wendell Mayes, based on the book by Lindbergh.

Family.

"The Delinquents" with Tommy Laughlin, Peter Miller and Dick Bakalyn

(United Artists, March; time, 71 min.)

Aside from the fact that this is a decidedly distasteful and unpleasant juvenile delinquency program melodrama, it is amateurish in all departments—writing, direction and acting. It is a so-called "exploitation" picture, the kind that lends itself to sensational ballyhoo, for it centers around the activities of a mean gang of 'teen-agers who guzzle whiskey and neck, and who are constantly committing unlawful acts in their search for "kicks." Much of the action is extremely brutal, particularly the manner in which the young hoodlums victimize a decent 'teen-aged boy and his girl-friend. A most reprehensible sequence, one that should be resented by every theatre owner, is where the 'teen-agers are shown openly necking and committing violence and vandalism at a drive-in theatre, with no effort made by any one in charge to control them. The picture was obviously produced on a very modest budget. The cast is unknown:—

Tommy Laughlin, a nice 'teen-ager, very much in love with Rosemary Howard, is bitterly disappointed when her father objects to their steady dating and puts a stop to it. Bitter, he takes his father's car to a drive-in theatre, where he becomes innocently involved in a tire-slashing act committed by a gang of 'teen-agers headed by Peter Miller, who saves him from a beating by the victims. Learning of Laughlin's problem with Rosemary, Miller cooks up a plan whereby he arranges a date with Rosemary and brings her to Laughlin. He then talks the youngsters into joining the gang at a party in an abandoned mansion. There, the gang plies Laughlin with whiskey and keeps him separated from Rosemary so that Miller could make passes at her, but both manage to escape before the wild party is raided by the police. Convinced that Laughlin had tipped off the police, Miller and his gang force Laughlin into their car and punish him by making him drink five glasses of whiskey straight. They then involve him in a gas station robbery and, to keep him quiet, kidnap Rosemary and hold her as hostage. Learning of her predicament, Laughlin rescues her in time to save her from Miller's advances. The police arrive as he beats Miller to a pulp.

It was written, produced and directed by Robert Altman.

Strictly adult fare.

HARRISON'S REPORTS

Yearly Subscription Rates:

United States\$15.00
U. S. Insular Possessions. 16.50
Canada 16.50
Mexico, Cuba, Spain..... 16.50
Great Britain 17.50
Australia, New Zealand,
India, Europe, Asia 17.50
35c a Copy

1270 SIXTH AVENUE

New York 20, N. Y.

A Motion Picture Reviewing Service
Devoted Chiefly to the Interests of the Exhibitors

Its Editorial Policy: No Problem Too Big for Its Editorial
Columns, if It is to Benefit the Exhibitor.

Published Weekly by
Harrison's Reports, Inc.,
Publisher

P. S. HARRISON, Editor
AL PICOUULT,
Managing Editor

Established July 1, 1919

Circle 7-4622

A REVIEWING SERVICE FREE FROM THE INFLUENCE OF FILM ADVERTISING

Vol. XXXIX

SATURDAY, MARCH 2, 1957

No. 9

DISTRIBUTION AGREES TO ARBITRATION TALKS

Distribution's first step toward cooperation with exhibition for the formulation of an all-industry arbitration system was taken on Wednesday of this week when Eric Johnston, president of the Motion Picture Association of America, sent the following letter to Ernest G. Stellings, president of the Theatre Owners of America, and Julius Gordon, president of Allied States Association of Motion Picture Exhibitors:

"I have been asked by the presidents of the companies to reply to the letters of January 30 proposing discussions on arbitration for the motion picture industry.

"In order to deal with the matter in the most convenient way, a steering committee composed of Messrs. Abe Montague, Charles Reagan and George Weltner, has been appointed to meet with Mr. Stellings and Mr. Gordon, for the purpose of working out arrangements for arbitration discussions with representatives of exhibition.

"This same letter is being sent to both Mr. Stellings and Mr. Gordon, and I will be prepared to set up a meeting for you with the steering committee at a mutually convenient time."

Distribution has acted wisely in agreeing to meet with exhibition for arbitration talks. It is to be hoped that its representatives will bear in mind that, since arbitration cannot be made obligatory, any system devised, to be attractive to the exhibitors, should be workable and desirable, and should create suitable substitutes for other remedies available to them under existing law.

MORE ON "FRIENDLY PERSUASION"

Last week considerable editorial space was given over in these columns urging exhibitor support of Allied Artists so that the company not only will remain in business but also be encouraged to continue to better the standard of its product.

Reproduced in the article was a letter from Morey Goldstein, Allied Artists' general sales manager, to Bob Wile, executive secretary of the Independent Theatre Owners of Ohio, in which Goldstein pointed out that practically all the first-run engagements on "Friendly Persuasion" were on the "soft" side, depriving the company of sorely needed revenue, but that the engagements in the secondary keys, sub-runs and small towns were "tremendously successful," in many cases out-grossing other top pictures currently in release. Goldstein added that the business enjoyed by the picture in these smaller situations was most important to his company in order to recoup the negative cost of \$3,380,000, but that revenue, to be

appreciable, had to be obtained through percentage terms.

Bob Wile, in commenting on Goldstein's letter, agreed that the picture was doing well in the smaller situations and urged his membership to support the company.

It seems, however, that Allied Artists is seeking to establish playing conditions and terms that are onerous to numerous exhibitors, for here is what Bob Wile had to say in his latest organizational bulletin, issued this week:

"Although Allied Artists needs all the money it can get from sub-run theatres as Sales Manager Morey Goldstein stated last week, the company has apparently taken an attitude in some cases that it would rather not sell than sell at liveable terms. Calls we have received during the past week indicate that the word has either not seeped down to the branches, or that Mr. Goldstein is so determined to get the last buck for 'Friendly Persuasion' that he would rather not sell than sell at under his top terms. This is unfortunate, and we suggest that no exhibitor's obligation should transcend his business sense. If Allied Artists won't sell at reasonable terms, considering the merchandise that 'Friendly Persuasion' is, don't buy.

"The company has already lost considerable revenue through its policy—which it has now dropped, according to Mr. Goldstein—of insisting that drive-ins dating the picture now, agree to another date in the summer months. Drive-ins on a run passed the picture because of this demand; and now that availability has passed, they won't pick it up."

If Allied Artists wants to win the exhibitor support and encouragement it needs in order to stay in business and expand its operations, the first lesson it must learn is that it will not pay it to "squeeze" the exhibitor when it has a really good box-office picture to offer.

Despite some distributor statements to the contrary, this paper believes that the average exhibitor expects and demands no more than an equitable deal. If he can get a good picture at liveable terms so that he will have the opportunity to realize a decent profit, that exhibitor, in the opinion of this paper, will always be ready and willing to recognize the problems of the distributor who had given him fair treatment.

As said in these columns before, there comes a time when every distributing company finds itself saddled with one or more pictures that represent a heavy production cost but are below par from the box-office point of view, and it is at such a time that the company is greatly in need of exhibitor support. With the exercise of reasonable dealings when it has a box-office winner, the distributing company can create the good will that will pay off in time of stress.

**"Paris Does Strange Things" with
Ingrid Bergman, Mel Ferrer
and Jean Marais**

(Warner Bros., March 2; time, 89 min.)

A very poor French-made production. It is manifest that the only reason why Warner Brothers has decided to release it in this country is to cash in on the honors won by Ingrid Bergman for her work in "Anastasia." Her popularity and that of Mel Ferrer undoubtedly will be an important factor in drawing people to the box-office, but it is doubtful whether any of those who will see it will like it. It is supposed to be a continental farce, but the story is so mixed up that many people may walk out on it in utter disgust and confusion. Even the Technicolor photography is poor. The action unfolds at the turn of the century when plots to overthrow the French government were a daily occurrence and love-making ruled supreme. Miss Bergman will not be helped by this picture, and the same may be said for the exhibitors.

The story, such as it is, centers around Ingrid as an impoverished Polish princess who out of necessity decides to marry Pierre Bertin, the aging shoe king of France. During a Bastille Day celebration, Ingrid becomes separated from her aged fiancé and meets up with Mel Ferrer, a close friend and aid to Jean Marais, a famous general and national hero. While Ingrid and Ferrer become involved in a romantic affair, political friends of Marais urge him to overthrow the government and assume the presidency. This leads to a demand by the government that Marais resign as Minister of War. The general is outraged, but Elina Labourette, his mistress, is joyful, since there will be no more politics, but Ingrid and a group of her friends plot to put Marais in power. Ingrid has a meeting with Marais and her pleas that he take the presidency are mixed with love-making. When it is learned that Marais had won an overwhelming majority in the elections, the government surrounds his quarters with secret police. Now aware that his effort to overthrow the government is hopeless, Marais decides to give up his political dream and, to evade arrest, he disguises himself as a gypsy to get through the police lines with his mistress. To cover the escape, Ingrid and Ferrer pretend to make love before an open second-story window and the crowd is diverted into love-making of their own. By this time, Ingrid and Ferrer discover that they are really in love with one another.

Jean Renoir directed it from his own story and screenplay. Adults.

**"Lizzie" with Eleanor Parker, Richard Boone,
Joan Blondell and Hugo Haas**

(MGM, March; time, 81 min.)

This is a fairly interesting drama, dealing with psychiatry and a mentally unbalanced woman, but its subject matter is cheerless and no doubt will limit its appeal. The story centers around a young woman who has three different personalities—one drab and insecure, another that is sweet and charming, and a third that is wanton and seductive, the latter two personalities being assumed by her from time to time without her conscious knowledge. The efforts of a psychiatrist to prevent her wanton and seductive personality from becoming the dominant one, and the manner in which he, through hypnosis, brings to light the causes of her mental aberrations, make for situations that hold one's attention well, but on the whole what happens does not impress one as being realistic. The acting, however, is good, with Eleanor Parker effective as the mixed-up girl who is plagued by multiple personalities, and Richard Boone sympathetic as the understanding psychiatrist. Joan Blondell is impressive as Miss Parker's drunken and slovenly aunt. The production values are modest and the editing somewhat choppy:—

Eleanor, a drab, colorless girl, works in a museum and lives with Joan. Scrawled death threats from someone named "Lizzie" disturb her. Moreover, she worries about losing her mind, is afraid to celebrate her birthday and is extremely insecure. Matters come to a head when she learns

that, without her conscious knowledge, she had been stealing out of the house at night for good times with men, and had been writing the threatening notes to herself. On the advice of Hugo Haas, a friendly neighbor, Eleanor visits Boone who, through hypnosis, establishes that she has three distinct personalities—her colorless, insecure self, a charming, normal girl he calls "Beth," and her evil "Lizzie" personality. Realizing that one of the personalities will eventually become the dominant one, Boone informs Joan and Haas that they all must help Eleanor to develop her "Beth" characteristics. He warns that, if the "Lizzie" characteristics become dominant, she might do violence to herself and others. He learns from Joan that Dorothy Arnold, Eleanor's mother, who had been a woman of questionable morals, had died of a heart attack on the girl's 13th birthday under circumstances that made the girl feel responsible for her death. To probe further into Eleanor's mind, Boone arranges a surprise birthday party for her. The shock of the surprise has the desired effect and, while under an emotional strain, she reveals for the first time that on her 13th birthday her mother had come home drunk, accompanied by John Reach, a loutish suitor. She suffered a heart attack when Eleanor remonstrated with her, and while everyone else attended to the stricken woman, Reach had forced Eleanor into her room and had raped her, despite her tender age. After this disclosure, Eleanor rushes to her room, where a climactic battle takes place among her personalities for possession of her mind and body. Boone comes to her aid and helps the "Beth" personality to triumph, thus setting her back on the road to mental health.

It is a Bryna production, produced by Jerry Bresler and directed by Hugo Haas from a screenplay by Mel Dinelli, based on the novel "The Bird's Nest," by Shirley Jackson.

Adult fare.

**"The Shadow on the Window" with Phil Carey,
Betty Garrett and John Barrymore, Jr.**

(Columbia, March; time, 73 min.)

"The Shadow on the Window" should prove to be a suitable supporting feature wherever strong melodramas are acceptable. Centering around three young hoodlums who kill a miserly old man during a robbery and hold his secretary captive while they ponder what to do with her, the story is far from pleasant and is marked by much violence and brutality. It holds one's interest fairly well, however, for unbeknownst to the hoodlums their crime had been witnessed by the secretary's seven-year-old son, who is found by the police in a state of shock and is unable to tell them what happened. There is appreciable mounting suspense in the manner in which the police probe the boy's mind and eventually track down the killers in time to save his mother from harm. The fact that the boy happens to be the son of a policeman gives the story added interest, for it helps the authorities to establish that his mother is missing. The direction and acting are competent, and the photography good:—

John Barrymore, Jr., Cory Allen and Gerald Saracini, three juvenile delinquents, rob the house of Watson Downs, a prosperous but miserly citrus grower, and brutally murder him when he catches them in the act. The crime is witnessed by Betty Garrett, the old man's part-time secretary, who is made captive. Allen and Barrymore are in favor of killing her, too, lest she talk to the police, but Saracini, a hulking youth with a feeble mind and a soft heart for women, objects and compels his pals to figure out another solution. Unknown to the hoodlums, their crime had been witnessed also by little Jerry Mathers, Betty's son, who had been playing outside the house. The child, shocked by the horror of what he had seen, had wandered off in a daze and had been found by a truck driver, who had turned him over to the police. At the station, Jerry is unable to answer questions put to him and does not recognize Phil Carey, his detective-father, who had been separated from Betty for some time. When his efforts to communicate with Betty fail, Carey realizes that she is missing. The entire police force is alerted to find her while a police psychia-

trist tries vainly to bring the youngster out of his state of shock so that he can help. Meanwhile the hoodlums decide to escape to Mexico and to take Betty along with them. While Allen goes to his home to fetch a car and a gun, Saracini protects Betty from being manhandled by Barrymore, a sadistic psychopath. Back at police headquarters the psychiatrist succeeds in rousing little Jerry to a small degree and from the meager information obtained from him Carey and fellow officers methodically trace back the boy's movements. Certain clues lead them to Allen's home and, after killing him in a gun battle, they track Betty to her dead employer's home and arrive just as Barrymore kills Saracini in a fight over her. Barrymore dies in an exchange of gunfire, and it all ends with Betty, Carey and their little boy reunited.

It was produced by Jonie Taps, and directed by William Asher, from a screenplay by Leo Townsend and David P. Harmon, based upon a story by John and Ward Hawkins. Adult fare.

"The Tattered Dress" with Jeff Chandler, Jeanne Crain and Jack Carson

(Univ.-Int'l, April; time, 93 min.)

Photographed in black-and-white CinemaScope, this courtroom drama has ingredients that should go over pretty well with the general run of adult movie-goers, even though the story has a pulp fiction quality and there is nothing real-life about the characterizations. The lack of credibility in the script is overcome to a great extent by the effectiveness of Jeff Chandler's portrayal as a prominent New York criminal lawyer who, after winning a murder case in a prejudiced California community, finds himself falsely accused of bribing a member of the jury. The picture is at its best in the courtroom scenes, where Chandler is given ample opportunity to display brilliant tactics to win an acquittal for his client. He is particularly effective in the closing sequences where, acting as his own lawyer, his stirring plea for justice so moves the jury that it returns a verdict of not guilty on the charge of bribery. Jack Carson is impressive as the hateful small-town sheriff who frames Chandler, and Gail Russell is adequate as the juror who goes along with the frame-up because of her love for Carson. Jeanne Crain has little to do as Chandler's estranged wife, who gives him moral support in his time of need. Sex is dished out abundantly by Elaine Stewart as an immoral socialite who makes a play for Chandler while he defends her husband, who had murdered a local bartender, with whom she had been carrying on an affair:—

Arriving in the small town of Bolton to defend Philip Reed, Elaine's husband, who had killed Floyd Simmons, the bartender, for assaulting her, Chandler finds himself met with unrestrained hostility on the part of the townspeople. Carson, the sheriff, who had been a close friend of the murdered man, is particularly antagonistic, but he hides his true feelings under a mask of geniality. Despite the hostility, Chandler, utilizing brilliant courtroom tactics, gains an acquittal for Reed by putting Carson on the witness stand and tricking him into blackening his dead friend's reputation. Carson, angered, cleverly frames Chandler on a charge of bribing Gail, one of the jurors, a young widow who was hopelessly in love with the sheriff and completely dominated by him. Chandler lost the \$5,000 he supposedly gave to Gail in a poker game with local characters, but he is unable to locate any of the players to back up his statement. News of his indictment brings to town Jeanne, his estranged wife, and George Tobias, his best friend, who give him moral support. At Jeanne's urging, Chandler hires Edward Andrews, another prominent lawyer, to defend him, but when Andrews doubts his innocence Chandler discharges him and decides to conduct his own defense. Things go badly at the trial when Chandler, as his own lawyer, proves too emotionally disturbed to handle his defense with finesse. Meanwhile Tobias, visiting Las Vegas, gets a line on one of the men who had played poker with Chandler and hurries back to Bolton to inform him. Carson, learning

of this discovery, secretly kills Tobias before he can reach Chandler. The death of his friend, coupled with an attack made upon him by hoodlums, plunges Chandler into the depths of despair. With a new-found humility, he makes an impassioned plea for justice to the jury and gains a verdict of not guilty. Carson, infuriated, prepares to shoot Chandler as he leaves the courthouse, but before he can do so he is shot dead by Gail, whom he had discarded. While Gail is taken into custody, a humble Chandler prepares to start a new life with Jeanne.

It was produced by Albert Zugsmith, and directed by Jack Arnold, from a screenplay by George Zuckerman. Adult fare.

"12 Angry Men" with Henry Fonda, Lee J. Cobb and Ed Begley

(United Artists, April; time, 95 min.)

Finely directed and superbly acted, "12 Angry Men" is a tense, suspenseful and highly dramatic story that grips one's attention from the opening to the closing scenes, even though the action never leaves the confines of a jury room. The picture undoubtedly will win much critical acclaim, and favorable word-of-mouth from those who will see it should make it a substantial box-office grosser. Much of the credit for the picture's entertainment worth is due Sidney Lumet, a young newcomer, whose sensitive and skillful direction has not only drawn outstanding performances from the players but also has kept the action constantly moving, despite the limited area in which it takes place.

The title of the picture refers to the members of a jury, which files into a jury room to deliberate on a verdict after having listened to testimony in a first degree murder trial involving a "tough kid" from the New York slums who was charged with having killed his father. The judge, in charging the jurors, had reminded them that reasonable doubt must result in a verdict of "not guilty." From the very start it becomes apparent that most of the jurors favor a speedy verdict of "guilty," and the foreman asks for a vote by a show of hands. All vote "guilty" except Henry Fonda, who points out that a man's life is at stake and that he is not fully satisfied that the evidence presented conclusively established his guilt. He demands that they review the evidence and his fellow jurors grudgingly agree. From then on the action, which takes place during an entire hot summer afternoon, is concerned with a thorough discussion of the evidence, with Fonda patiently showing the others why he believes that a "reasonable doubt" exists as to the boy's guilt.

What makes the story absorbing is not only the manner in which Fonda proves that certain facets of the evidence are doubtful but also the mounting tension that results from strained tempers as the different jurors attempt to refute each other's arguments, in some instances almost coming to blows when they take offense to attitudes and remarks. Adding to the tension is that fact that as new ballots are taken different jurors agree that a "reasonable doubt" does exist and more of them begin to vote "not guilty" until it becomes unanimous on the final ballot. In a way the film is a rich character study of the different jurors, who come from all walks of life, for as each argues a point or makes some comment much is revealed about their backgrounds and their thinking, which ranges from the liberal to the prejudiced.

Fonda is most impressive as the juror who refuses to be stampeded into a "guilty" verdict, and Lee J. Cobb and Ed Begley are equally effective as his chief opponents, who launch violent tirades against those who switch their votes to "not guilty" but who eventually change their own opinions. Others in the fine cast include E. G. Marshall, Jack Warden, Martin Balsam, John Fiedler, Jack Klugman, Edward Binns, Joseph Sweeney, George Voskovec and Robert Webber.

Reginald Rose wrote the screenplay, based on his own television play, and he co-produced it with Mr. Fonda. Family.

A NOTE TO SUBSCRIBERS

If you are a subscriber and you happen to receive a circular soliciting your subscription, please disregard it. Such a letter is not meant to serve as notification that your subscription is about to expire.

Every effort is made to exclude the names of subscribers from the list of exhibitors to whom circulars are sent, but the list is so large that, no matter how carefully the work is done, the name of a subscriber or one of his theatres is sometimes included.

"Voodoo Woman" with Marla English, Tom Conway and Touch Connors

(*American-Int'l*, Mar. 15; time, 75 min.)

A very ordinary program horror melodrama, based on a story that is confused and confusing. The plot centers around a mad scientist who creates a monster who will do his bidding, and to carry out his weird accomplishment he uses first a native girl and then a greedy white woman who had come to the voodoo country to steal a gold idol from the natives. There is not much sense to anything that happens, and the voodoo rites and ceremonies performed by the natives are unpleasant. Moreover, the action is slow. There is naturally no comedy relief. The photography is fair:—

Ton Conway, an outlawed scientist, lives in a jungle among natives who perform strange voodoo rites. Mary Ellen Kaye, his wife, is a virtual captive at the native village, unaware of his weird experiments on a native girl, whom he transforms into a monstrous creation through a serum. He planned to take the creature back to the United States to prove to his critics who had outlawed him that his theories were correct. Meanwhile Marla English, a beautiful adventuress, and Lance Fuller, her weak companion, are in a small tropical cafe near the jungle waiting for Touch Connors, a guide, to take them to the voodoo village to steal the natives' golden idol. When Conway's monster murders some natives and destroys a village, the natives rise but Conway quiets them down by promising them a sacrifice. The monster turns back into the native girl and in the latter shape she encounters Fuller, who is instrumental in her death. The natives attack, but Conway saves the white people for the moment, and he sees in Marla a new subject for his experiment. He tells her that, if she should agree to the operation, she will become a native priestess and the treasures will be hers. She agrees. In the meantime Fuller is sacrificed to the natives. In the events that follow, Marla, transformed into a monster, runs loose, and Conway appeases the natives by turning his own wife over to them. Connors and Mary Ellen, having realized that Conway is mad, had tried to escape but without success. As both are about to be sacrificed in a crater, the monster runs amuck among the natives and kills Conway. Meanwhile Connors drives the natives off with a home-made bomb. The monster reverts to Marla's shape and in that form she sees the golden idol by the crater and tries to grab it, but she loses her footing and falls into the steaming cauldron. It ends with Connors and Mary Ellen making their way back to civilization together.

Alex Gordon produced it and Edward L. Cahn directed it from a story and screenplay by Russell Bender and V. I. Voss.

Adults.

"The Undead" with Pamela Duncan, Richard Garland and Allison Hayes

(*American-Int'l*, Mar. 15; time, 71 min.)

The action in this picture is so confusing that your patrons will not be able to make head or tail out of it. It is supposed to be a horror melodrama, but it is doubtful if it will please even those who are avid followers of such films. The story, such as it is, is highly unpleasant and fantastic, let alone mixed up, for it deals with hypnotic retrogression in which a so-called "time-experimentalist" follows the soul of a modern-day prostitute back for one thousand years, at which time she is shown as a young girl facing execution as a witch. One has to have a master-mind to figure out all the mumbo-jumbo having to do with her escaping execution lest it affect all her "future lives." The picture is being sold with "Voodoo Woman" as a horror package, but that is no help since that picture, too, will repel movie-goers. There is no comedy relief, and the photography leaves much to be desired:—

Val Dufour discovers experimentally that life proceeds forever, reappearing in a million physical existences. To vindicate himself to a university professor who had expelled him for delving too deeply into the mysteries of the occult world, Dufour sets out to prove his theory by descending the ages of one woman's life. He chooses Pamela Duncan, a street-walker, and follows her soul back one thousand years until he discovers her within the person of a girl named Helene (also played by Miss Duncan). Pamela wakes within Helene and is horrified to find herself in a medieval prison, condemned to be beheaded at dawn for witchcraft. Pamela's voice helps Helene to escape, thus changing her own past, for unless she dies at dawn, as Helene had died, all her future selves must die. Unaware of this, Helene runs to Richard Garland, her lover, who had been trying to free her from the dungeon. Allison Hayes, a witch, had framed Helene by accusing her of having enchanted Mel Welles, a grave digger. In love with Garland herself, Allison manages to separate the lovers. While Helene is protected by the grave digger, Allison takes Garland to the Witches' Sabbath, to have him sell his soul to Satan so that Helene might be freed from the dungeon. Dufour follows Helene back to the earlier period to stop Garland from selling his soul. Helene learns the truth and is faced with the choice of living out her old life with Garland or dying voluntarily so that she might live all her future lives. Her future voices speak to her and she decides to die. She escapes Garland and runs to be beheaded, just as the dawn rises. With Helene dead, the chain of life with Pamela, upon which Dufour had retrogressed, is broken, and he finds himself stuck in the Dark Ages. Satan has a good laugh at his predicament.

Roger Corman produced and directed it from a screenplay by Charles B. Griffith and Mark Hanna.

Adults.

HARRISON'S REPORTS

Yearly Subscription Rates:

United States\$15.00
U. S. Insular Possessions. 16.50
Canada 16.50
Mexico, Cuba, Spain..... 16.50
Great Britain 17.50
Australia, New Zealand,
India, Europe, Asia 17.50
35c a Copy

1270 SIXTH AVENUE

New York 20, N. Y.

A Motion Picture Reviewing Service
Devoted Chiefly to the Interests of the Exhibitors

Its Editorial Policy: No Problem Too Big for Its Editorial
Columns, if It is to Benefit the Exhibitor.

Published Weekly by
Harrison's Reports, Inc.,
Publisher

P. S. HARRISON, Editor
AL PICOULT,
Managing Editor

Established July 1, 1919

Circle 7-4622

A REVIEWING SERVICE FREE FROM THE INFLUENCE OF FILM ADVERTISING

Vol. XXXIX

SATURDAY, MARCH 9, 1957

No. 10

THE TOA MID-WINTER MEETING

The following important actions were taken by the board of directors and the executive committee of the Theatre Owners of America at their mid-winter meeting, held in Chicago on Sunday, Monday and Tuesday of this week:

Approved the proposed joint industry business-building program, the details of which are still being worked out, and approved also a proposed plan to raise a joint industry fund of \$2,800,000 to finance the promotion campaign. This would be done by adding to exhibition's film rentals a levy of .4 of 1%. Since annual film rentals approximate \$350,000,000, the levy on exhibition should produce \$1,400,000, and this sum, if matched by distribution, should give the program a fund of \$2,800,000, which is estimated as the minimum amount required for an effective campaign.

The plan calls for each exhibitor's percentage assessment on film rental to be billed by each distributor's exchange at the time that the film rental is invoiced. The funds collected would be transferred by each distributor, each week, to a special fund in COMPO, from which it would be disbursed for the costs of the campaign under the direction of properly authorized persons representing all groups concerned.

A resolution was passed approving a TOA committee's petition to the Small Business Administration to revise, expand and regulate rules and procedure concerning mortgage applications for the motion picture industry so that theatres can obtain loans under requirements that are less restrictive than present SBA requirements.

The board and executive committee recommended full support of a bill introduced by Congressman Emanuel Celler of New York, aimed at outlawing subscription television, and vowed to use every legitimate means at TOA's command "to prevent the capture of the free air by moneyed interests." The board also passed a resolution requesting all exhibitors to contribute \$10 per theatre to replenish funds of the Joint Committee Against Pay-As-You-See TV, and expressed the hope that all other exhibitor organizations will support this movement. It urged that contributions be sent to Philip F. Harling, TOA's representative on the Joint Toll TV Committee, 1585 Broadway, New York City. Exhibitors were also urged to send to Congressman Celler, at the House Office Building, Washington, D.C., all recommendations to defeat Toll TV, such as letters, wires, poll results and newspaper editorials.

In another resolution adopted by them, the members of the board and the executive committee viewed

"with continued alarm the acute shortage of playable product on the market," and reaffirmed "with yet greater emphasis" their position as determined at the 1956 convention "that because of the seller's market, which now exists, and which has existed for some time in the production and distribution of motion pictures in the United States, it is necessary that there be released a greater number of motion pictures."

"Tho that end," continued the resolution, "the board of directors and members of the executive committee of TOA have voted that it be respectfully recommended to the Department of Justice that it grant its consent as quickly as possible to appropriate amendments to the present decrees in the U.S. vs. Paramount, et al, seeking to permit National Theatres Amusement, Inc., Stanley Warner Theatres, AB-UPT, and all other former affiliates, and others who may wish to do so, to produce and to release pictures with pre-emptive rights to show those pictures in their own theatres. The cooperation of the Department of Justice along this line will be greatly appreciated."

A copy of the resolution was sent to the Department of Justice.

In his report to the board, Ernest G. Stellings, TOA's president, viewed the future of the industry with optimism and saw a decided improvement in intra-industry relations.

With regard to the plight of the small town theatre owner, Stellings reported that during the past five months "considerable progress" has been made in convincing distribution that small-town situations are desperately in need of help. "All distribution heads with whom I have discussed this subject are intensely and genuinely interested," said Stellings. "They have promised to help these theatres through a cooperative and sympathetic approach to film rental problems. Furthermore, most of them have promised small-town theatre assistance in the field of nationally designated 50% pictures by way of flat rental deals of a favorable nature." He did not, however, identify the distributors who offered this relief.

Stellings added that, if any small-town TOA member is unsuccessful in his efforts to secure consideration and relief from the distributors on the local level, TOA headquarters in New York, will, if requested, endeavor to help him by taking the matter up with distributor home-office executives.

Unlike other TOA meetings in recent years, this one, at least from the official news releases given to the trade press, seems to have been completely free of any charges against distribution relative to sales poli-

(Continued on back page)

**"The Bachelor Party" with Don Murray,
Patricia Smith and Jack Warden**

(United Artists, April; time, 93 min.)

Very good! Like he did with "Marty" and with "The Catered Affair," author Paddy Chayefsky, with "The Bachelor Party," has once again fashioned a compelling human interest drama that centers around average people and deals with life as it really is and as it is understood by all classes of people. The picture no doubt will garner much critical acclaim, but it will require extensive selling, for other than Don Murray, who has won considerable popularity since first appearing in "Bus Stop," there are no names in the cast that mean anything on the marquee. The players, however, are highly competent. This time Chayefsky has centered his story around a small group of typical male office workers who go out on a bachelor party to celebrate the forthcoming marriage of one of their office mates. During the night of drinking and lurid revelry, much of which is not in too happy a mood, the fears and hopes of the different characters come to the surface because each, despite his effort to have a good time, is beset by personal and family problems that make the future look bleak and despairing. Thanks to the sensitive direction, the fine acting and the very natural dialogue, it is a thoroughly absorbing story, one that offers many touching and pathetic situations as well as good touches of comedy. It is strictly adult fare, however, for among other things it depicts the reactions of the men as they watch salacious "stag" reels, their visit to a strip-tease night-spot, and their involvement in a tumultuous Greenwich Village party when they go searching for women. A particularly daring sequence, though it is handled inoffensively, is where the men pick up a prostitute and prod the shy, prospective groom into accompanying her to her apartment, but the timid fellow flees from the place before anything happens. The photography is excellent and, though much of it is in a low key, it effectively captures the tawdry atmosphere of the bars and the seamy New York locales where the men go in search of fun.

Briefly, the central character of the story is Don Murray, a young bookkeeper, who finds himself upset over the news that Patricia Smith, his wife, had become pregnant; the added responsibility of having to support a child, coupled with the fact that going to night school to better himself made for a wearying existence, depresses him. To overcome this mood, Murray decides to join several of his co-workers in a bachelor party arranged for Philip Abbott, one of their associates, on the eve of his marriage. In addition to Murray and Abbott, the party includes E. G. Marshall and Larry Blyden, both married, and Jack Warden, a philandering bachelor, who handles the arrangements. The party is launched in a jovial mood at dinner and after much drinking moves over to Warden's apartment for a view of some "stag" reels. The boys then go from one bar to another and as the drinks start taking effect it becomes obvious that their gaiety is forced and that each is beset by problems. Murray cannot get his wife's pregnancy off his mind; Marshall becomes morose because ill health required that he live in another climate, a move he could not afford because of family responsibilities; Abbott reveals himself as a bewildered young man who is not sure that he wants to get married and who fears that he will fail in his responsibilities as a husband; and

Warden proves to be a fellow who studiously works at having a good time to fill the void caused by the lack of a normal family life. Only Blyden, a sober-minded fellow, quits the party at a reasonable hour and goes home to his wife. The others, however, continue searching for fun and, though they find it, for the most part it proves to be joyless. In the end Marshall goes home with a crying jag; Abbott, feeling miserable, finds courage to face his fiancée after drunkenly telephoning her and breaking their engagement; Warden, left alone, turns to a prostitute for solace; and Murray, realizing that what he had done during the night he had done before to fill the emptiness in his life prior to his marriage, rushes home to Patricia's arms.

Patricia Smith is appealing and sympathetic as Murray's wife, and a most touching sequence is the one in which she becomes painfully concerned over the future of her marriage after listening to her sister-in-law, finely played by Nancy Marchand, reveal how heartbreaking it is to be in love with a philandering husband.

It was produced by Harold Hecht and directed by Delbert Mann from a screenplay by Chayefsky, based on his own television play.

Adult fare.

**"Zombies of Mora-Tau" with Gregg Palmer,
Allison Hayes and Autumn Russell**

(Columbia, March; time, 69 min.)

Those exhibitors who can use horror pictures may book this program offering without hesitation, for it undoubtedly will please their patrons, even though the story is completely fantastic. The *Zombies* are somewhat different from those portrayed in other horror films. They are walking dead men, all victims of expeditions that had attempted to salvage a fortune in diamonds sunk off the coast of Africa 60 years previously, and all doomed to remain on earth as *Zombies* until men stop trying to salvage the treasure. The horror addicts will be kept on the edge of their seats by the fact that the *Zombies* are impervious to pain or destruction and, since they do not breathe, are as dangerous underwater as they are on land in their efforts to prevent any one from making off with the diamonds. Added interest is given to the plot by the skullduggery among those who try to outwit the *Zombies*. The underwater clashes with the *Zombies* are well staged. There is no comedy relief, but those who are not easily chilled should find many a scene more amusing than frightening. The photography is sharp and clear:—

Although every expedition organized to salvage the diamonds had been destroyed, Joel Ashley, an American tycoon, defies superstitious legends and sets sail for Africa with Allison Hayes, his sexy wife, and Gregg Palmer, a deep sea diver. When they reach their destination on the African coast, they are greeted by Marjorie Eaton, an old lady, and Autumn Russell, her beautiful granddaughter. The old lady reveals that, 60 years previously, her husband, captain of a British schooner, had found the diamonds, concealed in the head of an ancient idol. Mutinous crew members had stolen the treasure, killing her husband and ten of the crew. The dead men had turned into *Zombies*, had killed their slayers and had sunk the ship, and from then on were doomed to remain on

earth as the walking dead until men stopped trying to salvage the treasure. Miss Eaton pleads with Ashley to find the treasure but to destroy it so as to bring rest to her husband and the other Zombies. Ashley, however, refuses to be swerved from his purpose even though one of his crew is killed by a Zombie. In the course of events, Autumn, who was visiting her grandmother, is rescued from the Zombies by Palmer, who finds them living in a mausoleum in the jungle. Later, the Zombies murder Allison, who, too, becomes a Zombie. The others recover her body, but Ashley refuses to believe that she is not alive. Together with Palmer, Ashley succeeds in obtaining the diamonds, despite a clash with the Zombies underwater. He decides to double-cross Palmer and, at gunpoint, escapes with the diamonds and Allison only to be killed when she turns on him. Palmer gains possession of the diamonds but gives them to Miss Eaton when she convinces him that he will never find peace. She scatters the diamonds into the sea as the Zombies approach. This move causes the Zombies to disintegrate, indicating that their souls had found rest at last.

It was produced by Sam Katzman, and directed by Edward Cahn, from a screenplay by Raymond T. Marcus, based on a story by George Plympton.

Adult fare.

"Hit and Run" with Cleo Moore, Hugo Haas and Vince Edwards

(United Artists, March; time, 84 min.)

Like the ingredients of most of the other films that have been written, produced and directed by Hugo Haas, in addition to his playing a leading role, this one, too, is made up of sex, lust and murder. It is a decidedly unpleasant and unwholesome entertainment, but it should go over fairly well with those adult movie-goers who enjoy lurid tales. This time the story centers around a middle-aged garage owner whose marriage to a sexy young blonde hits a snag when his handsome handyman makes a play for her. The tale takes an intriguing twist in the second half, where the handyman tricks the young wife into helping him to murder her husband with both unaware that they had killed his twin brother instead. The acting is good, but no sympathy is felt for any of the principal characters, not even the husband who is plotted against. The action takes place in a small town and the production values are modest. The photography is good:—

Haas, a middle-aged widower and owner of a garage, marries Cleo Moore, a sexy blonde showgirl down on her luck. The marriage causes a rift between Haas and Vince Edwards, his young mechanic and close friend, who believes that Cleo is a golddigger. Tension rises between Cleo and Edwards and he gives Haas notice that he is quitting. One night, while Haas is away from home, Edwards makes a pass at Cleo and reveals that he is passionately in love with her. She tries to keep him at bay out of loyalty to Haas, but his stronger will prevails and she gives in to his advances. Haas, a shady character himself, keeps secret the fact that he had an identical twin brother who had just been released from prison and meets the twin at a ramshackle house on the outskirts of town. Learning that Haas goes there, Edwards secretly puts a scrapped car into working order and, practically compelling Cleo to accompany him, rides out to the old house and deliberately runs down and kills Haas as he emerges from the building. He then takes the car

back to a junk yard and disassembles it. Cleo wants to tell the truth to the authorities, but Edwards stops her. Shortly after Haas is buried, his twin brother shows up at the reading of the will and his likeness to Haas startles Cleo. She and the twin share Haas' estate equally and he moves into a room in her home to help operate the gas station. Subtle remarks made by the twin regarding Cleo's friendship with Edwards leads her to suspect that he may be Haas and that the twin brother was the one killed by Edwards. This is actually so, but Haas feeds her suspicions and eventually succeeds in trapping the lovers into admitting their guilt before revealing himself. With Cleo and Edwards taken into custody by the police, Haas turns his attention to a voluptuous lady lion-tamer who had been making a play for Edwards.

Adult fare.

"The Quiet Gun" with Forrest Tucker, Mara Corday and Jim Davis

(20th Century-Fox, Jan.; time, 77 min.)

Photographed in the Regalscope anamorphic process, this shapes up as an acceptable program western that should give ample satisfaction to the action fans. The story, which makes a case against lynchings and mob rule, follows a familiar pattern and at times the pace is slowed down by too much talk, but on the whole it offers enough intrigue, gunplay and fisticuffs to generate appreciable suspense and excitement. The acting is competent, with Forrest Tucker effective as a quiet but fearless sheriff who not only faces up to a vicious gunslinger but also defies the lynch-mad townspeople when they try to take the law into their own hands:—

Lee Van Cleef, a notorious gunman, arrives in the town of Laramie to conclude a shady deal with Tom Brown, the local saloon owner, whereby they can take over a ranch owned by Jim Davis and use it to change brands on herds of stolen cattle. As part of the scheme, Brown had arranged with Mara Corday, a beautiful half-breed, to make a play for Davis during the absence of Kathleen Crowley, his estranged wife, with whom Tucker had long been in love. The idea was to arrest Davis on charges of "immorality," but the scheme hits a snag when Davis and Mara fall truly in love. Complications arise when a minor town official controlled by Brown is killed by Davis in self-defense. Tucker, long a friend of Davis', tracks him down and induces him to surrender on promise of a fair trial. Just then, however, an unauthorized posse arrives on the scene and, after knocking Tucker unconscious, lynches Davis. Tucker, recovering, hurries back to town and jails the lynchers, despite the protests of the infuriated townspeople, who storm the jail but fall back when Tucker threatens to shoot. Meanwhile Van Cleef and Brown go to Davis' ranch, where they whip Mara and shoot her for failing to carry out instructions. On the following day a circuit judge, summoned by Tucker, convicts the lynchers and castigates the townspeople for resorting to mob rule. Kathleen, who had found the dying Mara in her ranch home, hurries to Tucker and reveals that Van Cleef and Brown were responsible. Tucker catches up with the two villains before they can escape and kills them in a showdown.

It was produced by Earle Lyon and directed by William Claxton from a screenplay by Eric Norden. Family.

cies and trade practices. The absence of belligerent anti-distributor statements indicates that TOA, like National Allied, is sincerely desirous of creating intra-industry harmony to overcome current problems. Thus TOA, too, is in effect extending a hand of friendship. Whether or not the distributors will grasp it with the same spirit of cooperation will become clear by their attitude at the forthcoming discussions for the formulation of an arbitration system.

DEBUNKING THE BUNK

"The Joint was Jumpin' . . . and Business Is Boomin', Columbia's 'Don't Knock the Rock' is Sock at N.Y. Paramount!" — these are the words that make up the blaring heading in a two-page advertisement inserted by Columbia Pictures in the March 5 issue of *Film Daily*.

The advertisement includes photos of thousands of teen-agers storming the Paramount Theatre's doors and being held in line by 135 policemen. Included also are reproductions of reports published in the New York newspapers about how the rock-and-roll teen-agers jammed up the Times Square area in their efforts to get into the theatre, and about their wild enthusiasm once they did get in.

In designing this advertisement, Columbia took great pains to exclude from the photographs and from the reproduced newspaper reports, to the greatest extent possible, the fact that the main attraction at the Paramount Theatre was, not its picture, but a stage show headed by Alan Freed, the disc jockey, and featuring popular rock-and-roll performers.

It is quite obvious that the intent of this advertisement is to lead exhibitors, outside of New York, to believe that "Don't Knock the Rock" is a sensational box-office grosser and is therefore entitled to better than average film rentals. The picture is a fairly good program entertainment of its kind, but it offers nothing unusual and its appeal is limited to the teen-agers.

As a matter of fact, Robert Shapiro, the experienced managing director of the Paramount Theatre, admitted to a *Variety* reporter that on its own the picture wouldn't do much in a Broadway Theatre. That Shapiro knew what he was talking about was substantiated by the fact that, after garnering a sensational gross during the first three days of the one-week engagement, which took in the Washington's Birthday holiday weekend, business at the theatre dropped sharply when the youngsters went back to school. The picture, incidentally, was replaced immediately by another upon termination of the stage-show booking.

Columbia should hang its head in shame for resorting to such misleading advertising to mulct its exhibitor customers.

A STAR TAKES EXCEPTION

While on the subject of Columbia and misleading advertising, it is interesting to note that Arlene Dahl, the actress, this week filed a \$1,000,000 damage suit in New York Supreme Court against the company, charging that its advertising and exploitation of "Wicked As They Come," in which she is starred, is "obscene, degrading and offensive."

According to a report in the *New York Times*, Miss Dahl, alleging libel and an invasion of her rights of privacy, asked for damages and for an injunction against further use of the advertising, which, she contended, was based on composite photographs, partly drawn.

Her complaint alleged that the sketches were "obscene, suggestive, compromising, false, deceptive, defamatory" and constituted "an indecent exposure of a figure stated to be mine."

As pointed out in the *Times* news report, Miss Dahl has echoed a familiar public charge of false movie advertising and has taken steps to prove it.

Without passing judgment on the merits of Miss Dahl's charges, it can be anticipated that those who have been lashing out at deceptive and lurid movie advertising, in many instances justifiably, no doubt will make capital of her charges and use them to launch fresh attacks on film publicity and advertising.

If she wins the suit, her victory will be a sad commentary on the effectiveness of the producers' Advertising Code and the judgment of those who administer it. But win, lose or draw, the wide publicity that will be given to her allegations can do the industry no good.

MAKE THEM WRITE IT INTO THE CONTRACT

A news item in the current issue of weekly *Variety* states that exhibitors who are being asked to book reissues from the new syndicates that have acquired major company backlogs are complaining that they are not being properly protected.

"Beef," states the article, "is that a house may book a certain film with the understanding that it won't go on the air for at least six months to a year following playoff. The way it has worked out in a couple of cases, however, this guarantee has proven worthless and the films concerned have shown up on air."

The article quotes one unnamed exhibitor as asking: "How can we in good faith charge \$1 for a picture which the public may, within weeks, see advertised on the air for free?"

HARRISON'S REPORTS recognized this danger as far back as 1948 and from time to time has warned the exhibitors against booking a reissue from any source unless they get written guarantees that the picture will not be telecast within a specific area for a specified time following its exhibition in the theatre. And in several articles it called attention to specific instances in which pictures offered to the exhibitors by newly-formed syndicates were sold for TV showings as well, despite assurances that they would be withheld from that medium until long after completion of the theatre dates.

To repeat what has been said before in these columns, there is only one way by which you can protect yourself against booking a reissue that may be seen on television either while you are showing it or shortly after you have played it—insist that the distributor's guarantee that it will not happen be written into the contract, with specified penalties for violation of the guarantee.

HARRISON'S REPORTS

Yearly Subscription Rates:

United States\$15.00
U. S. Insular Possessions. 16.50
Canada 16.50
Mexico, Cuba, Spain..... 16.50
Great Britain 17.50
Australia, New Zealand,
India, Europe, Asia 17.50
35c a Copy

1270 SIXTH AVENUE

New York 20, N. Y.

A Motion Picture Reviewing Service
Devoted Chiefly to the Interests of the Exhibitors

Its Editorial Policy: No Problem Too Big for Its Editorial
Columns, if It is to Benefit the Exhibitor.

Published Weekly by
Harrison's Reports, Inc.,
Publisher

P. S. HARRISON, Editor
AL PICOULT,
Managing Editor

Established July 1, 1919

Circle 7-4622

A REVIEWING SERVICE FREE FROM THE INFLUENCE OF FILM ADVERTISING

Vol. XXXIX

SATURDAY, MARCH 16, 1957

No. 11

A SOUND SUGGESTION ON INSTITUTIONAL ADVERTISING

(Editor's Note: Under the heading "Coca-Cola Gives a Lesson in Good Taste," the Washington headquarters of National Allied this week issued a special bulletin in which it not only advocates institutional advertising as a means of stimulating theatre attendance but also offers meaningful suggestions as to the type of advertising and at the same time urges suppliers who earn substantial money out of the theatres to include in their national advertising copy or illustrations that would make movie-going seem attractive. The text of the bulletin is herewith reproduced in full for the benefit of this paper's exhibitor readers in the hope that they will lend their aid and influence in inducing their suppliers to follow through on the worthwhile suggestions contained therein.)

This bulletin is issued in appreciation of Coca-Cola's back cover ad in *This Week Magazine* for March 10. That publication is distributed as a supplement to certain Sunday newspapers. If you missed it, look it up. It is a splendid example of good taste advertising for Coca-Cola and for the movies. It is hoped that the company will repeat the ad in other periodicals with national circulation.

In case *This Week* is not available in your community, here is a brief description of the ad. Three quarters of the page is consumed by a beautiful picture in color. It looks through the foyer of a theatre to the screen. Except for the words "popcorn" and "Coca-Cola" on the boxes and cups held by the patrons, there is no lettering in the picture. In the foreground are a half-dozen smartly dressed, highly civilized people.

These people are not juvenile delinquents, bobby-soxers, or rock 'n roll addicts, dressed in leather jackets and overalls, and bent on making other people unhappy. They are the kind of people decent-minded folks think they are or would like to be. Three of them comprise a family group of father, mother and young daughter. They are holding cokes and, in addition, the girl has a box of popcorn. A young man is moving toward the aisle with a box of popcorn in each hand.

A lot of cheap fun has been poked at the theatres for selling soft drinks, popcorn and other comestibles. People who munch their way through a circus, a ball game or a parade seem to think there is something ludicrous about eating popcorn in a theatre. But this ad shows people whose respectability and social correctness stand out all over them enjoying the movies—cokes, popcorn and all. Emily Post could find no fault with them.

The legend underneath the picture says: "Your own good taste selects the movie . . . the good taste of Coca-Cola adds to the enjoyment . . ."

Would Such Advertising Sell Movies?

In recent years much criticism has been directed against motion picture advertising. It has come from many sources, including exhibitors. According to the critics the advertising is blatant, banal, bawdy, misleading and ineffective. So far as we know, these criticisms have not been accompanied by concrete suggestions for improvements. That does not alter the fact that movie advertising does seem to be in a rut.

Perhaps the apparent sameness is because most publicity emanates from the film companies and is tied to particular pictures. While screen stories vary widely the basic elements are mostly the same. Consequently, advertising based wholly on the picture tends toward a monotonous uniformity. The illustrations feature the same situations; the only difference is that the actors sometimes do their kissing standing up, sometimes sitting down, and occasionally in less conventional postures.

We cannot help wondering what the public response would have been had the ad in question been a movie ad instead of a Coca-Cola ad. Essentially, it is institutional advertising rather than program advertising. The theatre is presented attractively as a place where one would like to be. The people are the kind most folks would like to associate with. Perhaps there never was an ad that made moviegoing seem attractive. And suppose the legend had read something like this:

"Your own good taste selects the movie . . . and your good taste will be confirmed when you go to see

FRIENDLY PERSUASION

"Discriminating people pronounce this picture, starring Gary Cooper and Dorothy McGuire, to be superb entertainment for the entire family.

"And when you have seen and enjoyed this wholesome and delightful picture, why not tell your friends about it so they can share the fun?"

If the Film Companies Won't, Maybe Others Will

Perhaps this is too revolutionary a step for the film companies to take. Admittedly they are handicapped when it comes to innovations in exploiting pictures which they are distributing for independent producers. And in any case they are naturally more concerned over the success of their current opus than the fate of the theatres. Possibly they have considered the institutional type of advertising and rejected it for reasons satisfactory to themselves, even if not apparent to us.

If the film companies cannot be induced to bring the theatres into their national advertising, maybe other suppliers will take a cue from Coca-Cola. Pepsi-Cola, National Carbon and others have attested their regard for their theatre customers by their support of the exhibitor and Variety Club Conventions. Maybe if the exhibitors properly express their appreciation these suppliers can be induced to mention the theatres frequently in their ads and thus spread the benefits over the entire year.

The theatres are valuable retail outlets for many concession items and the manufacturers and vendors thereof can keep those outlets open and prosperous by giving them favorable mention in their advertising. All who make money out of the movies have a stake in the perpetuation of the theatres and should do all they can to stimulate theatre attendance.

The systematic disparagement of both the pictures and the theatres in recent years has cost the theatres a vast amount of patronage. This has reached a point in some communities where it is considered not quite nice to go to the movies. In order to regain that mid-week adult attendance which has almost disappeared, the public must

(Continued on back page)

"Spring Reunion" with Betty Hutton, Dana Andrews and Jean Hagen

(United Artists, March; time, 79 min.)

A weak romantic comedy-drama that does not rise above the level of routine program fare. Centering around a young woman in her early thirties who finds romance at a class reunion, despite her well-meaning but interfering father, the story is not only ordinary but also too talky and uneventful to hold one's interest. Its comedy moments are too forced to be funny, and its serious moments are dramatically ineffective. As a matter of fact, what happens to the characters never seems important to the spectator. The direction and acting are so-so, with Betty Hutton trying valiantly to make something of her principal role, but her efforts are not enough to overcome the handicap of the material. Moreover, her acting lacks the vitality and bounce that have marked her previous performances. Dana Andrews, Jean Hagen and James Gleason are among the other competent players whose talents are stymied by the material:—

When she graduated from Carson High School in 1941, Betty had been voted "the most popular girl in the class," but 15 years later, on the eve of a Spring Reunion of the class, she finds that she is still unmarried and that her life had been void of romance, although she still enjoyed a successful business career working in the real estate office of her doting father (Robert Simon), who dominated her life. Just prior to the Reunion party, Betty meets up with Dana Andrews, a classmate who once had dated her and who had been voted the one "most likely to succeed." Andrews, however, had floated from one job to another and had yet to make his mark in the business world. They get together at the party and, after the festivities, go to his beachhouse nearby, accompanied by Jean Hagen, a bored housewife bent on having a good time without her husband, and Gordon Jones, who is ready to forget his absent wife. Betty is cool to Andrews' romantic advances but joins him on a moonlight sail in his boat, leaving Jean and Jones behind. The boat springs a leak but they manage to get to a lighthouse, where James Gleason, the keeper, gives them dry clothes. While Andrews repairs the boat, Gleason, who had known him since he was a boy, tells Betty what a fine man he is and helps her to decide to accept his proposal of marriage. She agrees to marry him on the following day and to accompany him to his new job in another city. Betty's father is put out by the news of her pending marriage, and when he is unable to get her to change her mind he offers Andrews a job and suggests that he and Betty live in his house. Realizing that Betty must get away from her father's domination, Andrews refuses. Betty, hurt, decides not to marry him. But Laura La Plante, her understanding mother, sets her straight and induces her to join Andrews before he departs without her.

It was produced by Jerry Bresler and directed by Robert Pirosh, who wrote the screenplay in collaboration with Elick Moll, based on a story by Robert Alan Aurthur.

Family.

"Last of the Badmen" with George Montgomery, Douglas Kennedy and Meg Randall

(Allied Artists, Feb. 24; time, 80 min.)

Photographed in CinemaScope and DeLuxe color, "Last of the Badmen" should give satisfaction wherever western melodramas are liked. Even though a great deal of the plot unfolds by means of an off-screen narration, the action holds one's interest tense, for there is much suspense throughout because of the jeopardy in which the hero, an undercover agent, places his life by posing as an outlaw in order to track down a vicious gang of killers. There are several fights and a few brutal killings. The outdoor scenery, enhanced by the beautiful color photography, is a treat to the eye. There is no comedy relief:—

In a small Missouri town in the 1870's, an undercover agent posing as an outlaw is spirited out of jail by Douglas Kennedy, Robert Foulk and James Best, who use him as the only recognizable member of their gang during a series of holdups, thus increasing the reward offered for his capture, dead or alive. When the reward reaches a high figure, Kennedy kills the supposed outlaw and collects the reward anonymously. Learning of their agent's murder, the Chicago detective agency that employed him sends George Montgomery to replace him. Keith Larsen, another agent, obtains a job as a card dealer in a saloon to provide Montgomery with aid, and several other agents find jobs there for the same purpose. Meg Randall, a saloon entertainer, is instrumental in having Montgomery arrested. The gang frees him and he becomes one of them. Unknown to Montgomery, William Bouche, the town Marshal, is the secret head of the outlaw gang, and while trying to learn his identity Montgomery is compelled to serve as the unmasked front man for the gang in a series of holdups. When the gang frees from jail Michael Ansara, another outlaw, to join them, Montgomery realizes that they are ready to kill him for the reward. He instructs Larsen to inform the Marshal about himself and to ask him to form a posse. But the Marshal shoots him dead, claiming that he had threatened his life. When the gang robs the town bank, they use both Ansara and Montgomery as the front men, but all are either arrested or killed when Montgomery's fellow-agents appear on the scene. Bouche exposes himself as the secret head of the gang when he attempts to shoot down Montgomery.

Vincent M. Fennelly produced it and Paul Landres directed it from a story by Daniel B. Ullman, who wrote the screenplay in collaboration with David Chantler.

Family.

"The Guns of Fort Petticoat" with Audie Murphy and Kathryn Grant

(Columbia, February; time, 82 min.)

A fairly good western, photographed in Technicolor. In addition to having sure-fire western ingredients that should make it acceptable to the action fans, the story has a novel twist in that those who combat the hostile Indians are a large group of defenseless Texas women whose husbands and sweethearts are away from home fighting for the Confederacy. Audie Murphy does good work as a Texan who is despised by the women as a traitor because he had joined the Union Army, but whose leadership is willingly accepted by them when he convinces them of the danger from Indian attacks and trains them in the art of fighting Redskins. Kathryn Grant is effective as a strong-willed farm girl who learns to love Murphy after treating him disdainfully as a renegade, and Hope Emerson is competent and colorful as Murphy's "lieutenant," a tough disciplinarian who makes the Petticoat brigade toe the line. The action has its slow spots here and there, but the frequent bursts of excitement more than compensate for them. The color photography is fine:—

While the North and South are locked in Civil War, peace still has to be maintained with the Indians lest settlements throughout the west find themselves at the mercy of marauding redskins. Murphy, a lieutenant serving with the Union Army, objects vehemently when Ainslee Pryor, his ambitious commanding officer and rabid Indian-hater, orders an unfair cavalry attack on a peaceful Indian village for personal aggrandizement. Arrested and held for court martial for refusing to obey orders, Murphy manages to escape and rides South to warn isolated Texas communities against Indian reprisals. When he reaches his own home town, no one believes Murphy, for they considered him to be a traitor to the South, but when several whites are massacred in an Indian raid the defenseless women heed his advice and gather at an abandoned old mission. There, Murphy chooses Hope Emerson as his lieutenant and organizes the women

into an efficient fighting force in preparation for an impending attack. Murphy has his troubles with Sean McClory, a sadistic farm hand, whom he gives a beating to keep in line, but later McClory gallops away on the only horse available to Murphy. He runs into three Mexican bandits, who kill him after learning about the women at the mission. The bandits then ride to the mission and, after knocking Murphy unconscious, attempt to take over control, but they are driven off by several well placed gun shots. In due time the Indians launch their attack and are held off by the concentrated fire of the women, but thinks look bad for the ladies when they start running short of ammunition. Murphy, desperate, risks his life to kill their medicine man, a move that causes the superstitious redskins to ride off. With the women safe, Murphy returns to his cavalry post to face his court martial, where he finds himself in difficulty until the women storm in and testify in his behalf. As a result, Murphy is cleared of the charges brought against him while his commanding officer is ordered to stand trial for his unprovoked attack against the Indians.

It was produced by Harry Joe Brown and directed by George Marshall, from a screenplay by Walter Doniger, based on a story by C. William Harrison.

Family.

"Designing Woman" with Gregory Peck, Lauren Bacall and Dolores Gray

(MGM, April; time, 117 min.)

Lavishly produced and photographed in CinemaScope and Metrocolor, "Designing Woman" is for the most part a highly entertaining comedy farce, with some incidental music and dancing, which should go over well with the general run of audiences. Its story of marital and other complications that arise to plague a newlywed, sophisticated couple are somewhat on the zany side, and the same may be said for some of the characters with whom they become involved, but it all makes for broad comedy that is consistently amusing and at times hilarious. Gregory Peck and Lauren Bacall play the newlyweds, he a crusading New York sports writer, and she a high fashion designer, and the comedy stems, not only from their growing jealousies and suspicions concerning each other's former flames, but also from the fact that he finds it difficult to become accustomed to her cafe society friends while she in turn experiences the same difficulty with his rough-mannered, poker-playing cronies of the sports world. Worked in both for comedy and melodramatic effect is the fact that Peck has to go into hiding to avoid being beaten up by gangster-aides of a racketeer who controlled the fight game and against whom he had been crusading. Miss Bacall is very good in her role, and her clothes, coupled with a display of dress styles supposedly designed by her, should have a particular appeal for the feminine trade. Peck, too, is fine as her sports-writer husband, but there are moments when he appears ill at ease in the handling of the comedy. Several engaging musical numbers, featuring Dolores Gray and Jack Cole, have been worked into the proceedings. Mickey Shaughnessy, as Peck's punch-drunk bodyguard, is responsible for some very funny moments but the use of a mentally deficient character for comedy is in questionable taste:—

Lauren and Peck marry after a whirlwind courtship in California and it is not until they head back for New York that he learns that she is a top fashion designer. She subtly induces him to give up his ramshackle bachelor apartment and to move into her swank penthouse apartment. Complications arise when each erroneously finds reason to suspect the other of still being interested in a former flame. Lauren suspects that he had not forgotten Dolores Gray, a musical comedy star, while Peck in turn is not too happy over Lauren's continued association with Tom Helmore, a Broadway producer, who had hoped to marry her. To add

to the complications, Peck is uncomfortable with Lauren's friends from show business and the fashion world, while she finds it difficult to mix with his sports crowd. Peck's efforts to cover up his former romance with Dolores does not fool Lauren and serves only to heighten her suspicions. Peck is similarly affected when Helmore persuades Lauren to design the costumes for his latest musical. Meanwhile Peck finds himself faced with violence because of a series of articles exposing Edward Platt, a fight game racketeer. So that Peck may elude Platt's hoodlums, Sam Levene, his editor, orders him to hole up in a New York hotel and to complete his articles under an out-of-town dateline. Peck, while supposedly out of the city, decides to visit Dolores to gain her cooperation in a plan to assuage Lauren's suspicions. At the same time Lauren decides to have it out with Dolores and calls on her. Her worst suspicions are confirmed when she finds Peck hiding in the apartment. In the events that follow, the gangsters, to make Peck show himself, decide to kidnap Lauren in Boston, where she had gone for the show's opening. Peck learns of this scheme and rushes to Boston, arriving in time to rescue Lauren after a free-for-all with the hoodlums. It ends with Lauren willingly falling into his arms, particularly since Dolores had convinced her that she was no longer interested in Peck.

It was produced by Dore Schary, and directed by Vincente Minnelli, based on a screenplay by George Wells.

Family.

"High Terrace" with Dale Robertson, Lois Maxwell and Derek Bond

(Allied Artists, Dec. 9; time, 69 min.)

Produced in England, this murder mystery melodrama is one of the weaker British offerings, but since the cast is headed by Dale Robertson it should get by on the lower half of a double bill if nothing better is in sight. The story centers around a murder that takes place in a theatre with different members of the company suspected of the crime, but as presented it is more like a stage play than a movie. It is slow in action and unpleasant in motivations. Other than Robertson, the supporting cast is all-British. There is no comedy relief. The photography is fairly good:—

Lois Maxwell, a young actress, scores an opening night triumph in a play produced in London by Eric Pohlmann. Although married, Pohlmann is in love with Lois and, in a jealous rage, spitefully insults Derek Bond, her leading man, and is knocked down by him. Dale Robertson, an American playwright, is attracted by Lois and wants her for his new play, but Pohlmann, who had her under contract, demands impossible terms. Lois quarrels with him for not releasing her from the contract. When Robertson comes to pick her up after the final curtain that night, he finds her hysterical and learns that she had found Pohlmann dead in his office. Robertson, realizing that suspicion would fall on Lois, moves the body from the theatre to a deserted street. While detective-inspector Jameson Clark investigates the case, Robertson rents the theatre from Mary Laura Wood, Pohlmann's widow, and starts rehearsals of his new play with Lois and Bond in the leading roles. Both players admit that they had quarrelled with Pohlmann. Bond disappears as the police become more persistent in their investigation. Robertson suspects that Bond had committed the crime and sets out to prove that he had been having an affair with the dead man's wife. On the opening night of his play, Lois confesses to Robertson that she had murdered Pohlmann. It is then revealed to the police that Lois and Bond had once been married, that she had killed the producer while the three argued, and that Bond, still in love with Lois, had fled in order to divert suspicion from her.

Robert S. Baker produced it, and Henry Cass directed it, from a screenplay by Alfred Shaughnessy and Norman Hudis, based on a story by A. T. Weisman.

Adult fare.

be assured not only that the pictures are good, but that the theatres are clean, comfortable and orderly. Coca-Cola has done much to convince the public that IT'S SMART TO GO TO THE MOVIES.

AN EXHIBITOR HAS HIS SAY

Anent our recent editorial remarks concerning Allied Artists' "Friendly Persuasion," Alexander A. M. Manos, of the Manos Circuit in Greensburg, Pa., has sent the following letter to this paper:

"Attached is a copy of a letter I sent to Morey Goldstein of Allied Artists in New York.

"I feel that Allied Artists has contributed a great deal to the industry with the picture 'Friendly Persuasion.' Not only on its production value, but here is a picture people, *real* people, talk about and love. If this be so, it helps our industry in many ways other than in a strict monetary sense. People realize Hollywood in general is doing better consistently and no one will deny this is advertising no one can buy. This picture, along with others, has helped to create this thought.

"I also wish you to know that if a company such as Allied Artists is able to continue in business it is indeed better for everyone in the industry. It will help keep competition among the producers and distributors a reality, and the end result cannot be anything but good—not for any one group but everyone.

"I have just booked many Allied Artists pictures in our circuit and, you may have my permission, if you deem it worthy and of some use to the industry, to publish this and the attached letter in your publication."

The attached letter, which is dated February 26 and which Mr. Manos sent to Mr. Goldstein, reads as follows:

"We in our circuit realize the problem you have with 'Friendly Persuasion' in that there were no major successful grosses in the larger cities. We, fortunately, were quite successful in our circuit, but knowing your problem I re-booked the picture in one of our towns, Indiana, Pennsylvania, to play three days. I wound up playing the picture a full week! This is quite surprising, especially when you consider the fact that the first run engagement was but a week.

"My reason for writing you is this. I have heard your company has a problem with the picture. I have, therefore, re-booked the picture in our entire circuit on a *preferred playing time* basis! This, to my knowledge, has never been done with any picture in our circuit—ever. We are trying to help you. All we ask in return is that you be fair with us in the settlements on our first run as well as the second run engagements. You realize, I'm sure, what a chance I have taken in re-booking the picture as I have. Naturally, the responsibility will be mine if the engagements prove unsuccessful, but I'm taking that chance.

"In addition to the above, we also will endeavor to play as many of your pictures as possible in the future, providing prices can be mutually agreed upon. I believe if you'll confer with Mr. Goldhammer you'll find we are sincere in our desire to help you stay in business and to be successful in the future."

"Heaven Knows, Mr. Allison" with Deborah Kerr and Robert Mitchum (20th Century-Fox, March; time, 107 min.)

Excellent! Beautifully photographed in CinemaScope and DeLuxe color, and centering around a gentle nun and a tough Marine who are stranded alone on a small Pacific island under dangerous wartime circumstances, the odd but irresistibly engrossing story has been fashioned into a superior cinematic treat that will keep all types of audiences enthralled. In addition to being tremendously exciting and suspenseful in the sequences where they hide out in a cave when a Japanese detachment occupies the island, the story, in its depiction of the relationship between the nun and the Marine, is at once touching, warmly appealing and delightfully human. And though they are obviously drawn to each

other, the manner in which they give vent to their human emotions is handled with delicacy and in the best of taste. Deborah Kerr is exactly right as the shy, wide-eyed nun, and her performance, if not her finest, certainly marks a high spot among her distinguished acting achievements. As the coarse but courageous Marine, Robert Mitchum turns in the best acting job of his career, one that will rate Academy Award consideration. The awkward respect and tenderness he shows toward Miss Kerr endears him to the audience, and the risks he takes in raiding the Japanese camp for food and medical supplies will keep the spectator on the edge of his seat. Thanks to the expert direction of John Huston and the fine performances of Miss Kerr and Mitchum, the picture has the rare quality of holding an audience captivated from the opening to the closing scene. All in all, "Heaven Knows, Mr. Allison" is an entertainment achievement that should be a source of pride to everyone connected with the industry.

The story opens with Mitchum, adrift in a rubber raft after being separated from his outfit in a battle foray, being washed ashore on a small tropical island inhabited only by Deborah, a beautiful nun, who had fled there with an elderly priest to escape the Japs. She had been living alone ever since the priest died. In the days that follow, the two get to know each other well and Mitchum's resourcefulness results in a better food supply than Deborah had been accustomed to. Since there was little hope that they would be rescued soon from the remote island, Mitchum suggests that they reinforce the rubber raft and attempt to reach the Fiji Islands some 300 miles distant, but he warns that the risk will be great. Deborah agrees to take the chance, but their plans are stymied when Japanese planes roar over the island and bombard it, destroying the little church and the raft, preparatory to their taking over the site as a weather station. The two take refuge in a hillside cave and manage to keep hidden from the invaders, but after several days they run short of food. Mitchum, risking his life, steals some from the Japs' provision shed. The Japs suddenly abandon the island for military reasons, and Mitchum celebrates the occasion by drinking a bottle of Sake they left behind. He becomes tipsy and in that condition confesses his love for Deborah. Fearing lest he lose control of himself, Deborah flees outdoors in a pouring rain until she faints from exhaustion. On the following morning, Mitchum finds her deathly ill, feverish and incoherent, just as the Japs return to the island. He carries her to the safety of the cave, but needing blankets and medicine to save her life, he makes another daring raid on the Jap camp and kills a sentry to obtain his needs. The Japs find the sentry's body and start a thorough search of the island for the killer. Just as they are on the verge of discovering the cave, the U. S. Navy starts bombarding the island and they take cover. Mitchum, aware that the Japanese gun installations will kill many Marines when they land on the beach, creeps out of the cave and systematically deactivates the guns, but he is wounded seriously in the process. His courageous action enables the Marines to take over the island with ease. It ends with Mitchum being borne on a stretcher to a hospital ship, while Deborah radiantly walks by his side and refers to him as her "dear companion."

It was co-produced by Buddy Adler and Eugene Frenke, and directed by John Huston, who wrote the screenplay in collaboration with John Lee Mahin, based on the novel by Charles Shaw.

Family.

Brief Reviews

"The Phantom Stagecoach," a Columbia April release, running 69 minutes, is a fairly good program western.

"Revolt at Fort Laramie," a United Artists March release in DeLuxe color, running 73 minutes, is an Indian vs. U. S. Cavalry melodrama that should get by on the lower half of a double bill.

Full reviews of these pictures will be published in next week's issue.

HARRISON'S REPORTS

Yearly Subscription Rates:

United States\$15.00
U. S. Insular Possessions. 16.50
Canada 16.50
Mexico, Cuba, Spain..... 16.50
Great Britain 17.50
Australia, New Zealand,
India, Europe, Asia 17.50
35c a Copy

1270 SIXTH AVENUE

New York 20, N. Y.

A Motion Picture Reviewing Service
Devoted Chiefly to the Interests of the Exhibitors

Its Editorial Policy: No Problem Too Big for Its Editorial
Columns, if It is to Benefit the Exhibitor.

Published Weekly by
Harrison's Reports, Inc.,
Publisher

P. S. HARRISON, Editor
AL PICOUULT,
Managing Editor

Established July 1, 1919

Circle 7-4622

A REVIEWING SERVICE FREE FROM THE INFLUENCE OF FILM ADVERTISING

Vol. XXXIX

SATURDAY, MARCH 23, 1957

No. 12

AN OPEN LETTER TO SAM KATZMAN

I have received from Sam Katzman, the producer of "Don't Knock the Rock" and other pictures released through Columbia, the following letter:

"Dear Mr. Harrison:

"The section of your March 9, 1957 Report headed, 'Debunking the Bunk' puts me in mind of the venerable old joke of the fatally injured man who replied to a question concerning how he felt that ... 'it only hurts when I laugh.'

"I'm sure that Mr. Shapiro, managing director of the New York Paramount Theatre, was laughing, heartily — not with pain, but with the only true satisfaction an exhibitor knows — the joy of adding up box office receipts. Mr. Shapiro had company — in Boston, Chicago, Cleveland, Kansas City, Milwaukee, New Haven and the rest of the cities where 'Don't Knock the Rock' soared considerably above normal grosses.

"And though it may not support the pat theory you postulated, there were not stage shows with the film at all these theatres.

"If your reviewing service is 'free from the influence of film advertising,' I wonder how free it is from other forms of bias? If, as you state, your publication is dedicated to the interests of exhibitors and is designed to benefit the exhibitor, how much of a service do you perform in knocking success?

"Consistent with enlightened public service, the exhibitor's prime objective is to furnish entertainment that will bring a profit to the theatre. As head of Clover Productions, I produced a film that has proven its drawing power — with or without accompanying stage presentations — at the box office.

"If 'Don't Knock the Rock' was aided in any situation, as it unquestionably was, by clever exploitation or by stage shows, your function, it would seem to me, is to point it out favorably to other exhibitors as a possibly profitable project for their consideration. Or am I mistaken in assuming the exhibitor is interested in profitable presentations?

"Our industry — production, distribution and exhibition — is not in need of recriminations and suggestions that heads be hung in shame. Rather it needs an intelligently coordinated effort to create, exploit and distribute product that will fill more box office cash registers and make more theatre managers laugh — with joy.

"I have been, I am, I will continue to do my best to make pictures that meet this one prime goal. I'm sure you are equally concerned with the *best interests of our industry.*"

* * *

Dear Mr. Katzman:

I have reproduced your letter in full, not only to give you an opportunity to have your say, but also to show the readers of this paper that you have used many words and phrases to take exception to my March 9 editorial but have not said one word in defense of the charge made in that article, namely, that a deliberately misleading trade paper advertisement is being used to deceive exhibitors into believing that your picture, "Don't Knock the Rock," was a sensational box-office grosser at the New York Paramount

Theatre, concealing from them the fact that the real drawing card was an in-person stage show headed by Alan Freed, the disc jockey, and featuring popular rock-and-roll performers.

Much of what you say in your letter, aside from being pointless, is not pertinent to the issue involved and needs no reply. But I would like to take up your statement that "if 'Don't Knock the Rock' was aided in any situation, as it unquestionably was, by clever exploitation or by stage shows," my function, in your opinion, "is to point it out favorably to other exhibitors as a possibly profitable project for their consideration."

If you are really sincere about this, if you really have the best interests of the exhibitors at heart, how can you explain the fact that great pains were taken to exclude from the photographs and from the reproduced newspaper reports used in the advertisement in question the fact that top billing on the Paramount Theatre marquee and principal mention in the newspaper reports were given, not to your picture, but to the in-person stage show? Surely, if you mean what you say, this information should not have been concealed but should have been drawn to the attention of the exhibitors "as a possibly profitable project for their consideration." Or am I mistaken in assuming that the reason it was concealed from them is that Sam Katzman is interested in profitable presentations for Sam Katzman?

Just one more thing should be made clear to you. Yes, my paper is dedicated to the interests of the exhibitors and is designed to benefit them, and one of the ways by which they can be benefitted is for HARRISON'S REPORTS to continue exposing deceptive trade advertisements such as has been employed in connection with "Don't Knock the Rock."

Very truly yours,

P. S. Harrison

A FINE TRIBUTE FROM THE LITTLE FELLOWS

This paper and other trade papers have from time to time published glowing words of editorial praise for Spyros P. Skouras, president of 20th Century-Fox, because of his accomplishments and his constant endeavors to serve the best interests of the industry as a whole. That this feeling is shared by most exhibitors, particularly the smaller operators, is evidenced by the following words of appreciation contained in a recent organizational bulletin of the Allied Independent Theatre Owners of Iowa, Nebraska, South Dakota and Mid-Central:

"We are happy to give our strongest endorsement to the upcoming 20th Century-Fox 'Spyros P. Skouras 15th Anniversary Celebration' March 24 to May 4 as announced by Alex Harrison, in honor of Spyros' 15-year leadership as President of the company (how the years do race by!). During this time he has been a real leader and power in the best interests of our industry, with the courage and vision to introduce CinemaScope and produce many of our finest productions, and the heart to be concerned about the exhibitors' problems. We particularly endorse this drive and

(Continued on back page)

"The Counterfeit Plan" with Zachary Scott and Peggie Castle

(Warner Bros., Mar. 30; time, 80 min.)

Produced in England, this is a fairly good program crime melodrama, which is marketable in this country by reason of the fact that the two leading players are Hollywood stars. The action, as indicated by the title, centers around a counterfeiting ring and it is filled with the usual gangster-like rough stuff, including several brutal killings. The story holds one's interest well, but it is far from edifying insofar as youngsters are concerned, for it goes into considerable detail to depict the methods employed to manufacture counterfeit money and to pass it on to the unsuspecting public. The action is wildly melodramatic in spots, but no more so than most pictures of this type. The direction and acting are adequate to the demands of the script:—

Aided by accomplices, Zachary Scott, a convicted murderer, escapes from the French police and flies to England with Lee Patterson, a confederate. There, he hunts up Mervyn Johns, a one-time expert forger who had reformed to lead a respectable life, and under threat of exposure forces him to join a plot for the counterfeiting of five pound notes and to convert the cellar of his palatial country home into a workshop for the manufacture of the phoney bills. Complications arise when Peggie Castle, Johns' pretty daughter, returns home from a stay in Italy and discovers the illegal operation. Scott keeps her in line by threatening to kill her father if she should go to the police. Having produced a vast quantity of the counterfeit notes, Scott develops an ingenious plan whereby arrangements are made to distribute them on a wholesale basis to racketeers and crooked businessmen, who flood the country with the fake bills. Meanwhile Peggie, seeking to persuade her father to quit the gang, tries to destroy the plates, but Scott prevents her from doing so and at the same time makes improper advances. Shaken by the attack on his daughter, Johns secretly informs Scotland Yard and exposes the whole set-up. The police rush to the house and find Scott involved in a gun fight with Robert Arden, Peggie's boy-friend, after having fatally wounded Johns. Scott and Patterson manage to escape in a jeep, but while trying to avoid a collision with a police car they plunge over a cliff to their deaths.

It was produced by Alec C. Snowden and directed by Montgomery Tully from a screenplay by James Eastwood.

Adult fare.

"Attack of the Crab Monsters" with Richard Garland and Pamela Duncan

(Allied Artists, Feb. 10; time, 64 min.)

"Attack of the Crab Monsters" is part of a twin horror bill put together by Allied Artists, the other being "Not of This Earth," which is reviewed elsewhere on these pages. This one should prove satisfactory to the horror addicts, for it has a goodly quota of chilling situations, caused by attacks made on human beings by gigantic crab monsters. Additional thrills stem from the fact that the action takes place on an onimous Pacific Island that rumbles with earthquakes, rock slides and subterranean explosions, endangering the lives of the expedition scientists, most of whom meet agonizing deaths. The acting is satisfactory. There is, of course, no comedy relief. The photography is good:—

A scientific expedition for the study of H-Bomb fall-out effects goes to a remote Pacific Island, which was blanketed with hot ashes and sprayed with radio-active sea water. An ominous feelings exists among the members of the expedition because a previous exploration party had vanished without leaving any traces. With storm conditions rendering their radio useless, the party becomes isolated. Earthquakes and landslides harras the party and one of them is lost in a deep pit. His companions, hearing his voice, try to locate him but without success. Richard Garland and Pamela Duncan, members of the expedition, are attacked by a mysterious creature, and subterranean explosions continue to destroy the island. Three other members of the party die in cave-ins and their death cries continue to haunt the

living. Leslie Bradley, a nuclear physicist, determines that those lost had been devoured by two gigantic crabs, biological freaks. Once small land crabs, radiation poisoning had turned them into frightening monsters, which, after devouring humans, had acquired the knowledge, cunning and ability of their victims. Bradley prepares an electrical trap for the awesome creatures, which could not be killed even by dynamite. One of the monsters, however, dies when a sharp object penetrates its brain. The remaining monstrosity, continues to plague the three survivors. Bradley meets an agonizing death as the surviving crab dies when the electrical trap explodes. A seaplane finally arrives and rescues Garland and Pamela.

Roger Corman produced and directed it from a screenplay by Charles Griffith.

Adults.

"Abandon Ship!" with Tyrone Power, Mai Zetterling and Lloyd Nolan

(Columbia, May; time, 100 min.)

"Abandon Ship!" grips one's attention from the opening to the closing scene, in spite of the fact that practically all the action takes place within the confines of a lifeboat, with only the turbulent sea as a background. Produced in England, and based on a true happening, the story is a grim but tense and absorbing account of the dilemma faced by a ship's officer who, finding himself in command of 27 survivors of a sunken liner, all crammed into a lifeboat designed to accomodate eight persons, is confronted by a brewing storm and must decide to jettison at least half the survivors lest they all die. The stark drama in the tale stems from the fact that logic compels him to decide that the weak and injured be sacrificed so that the strong will have an opportunity to row to land, some 1,500 miles distant.

There is strong dramatic impact in the reactions of the different characters to the officer's decision, and as each has his say, pro or con, he reveals himself to be either selfish, vicious, brave, weak or pitifully helpless. To make the situation even more stark, most of the survivors, including crew members, assert themselves against the officer's authority and his seemingly merciless attitude, forcing him to use his pistol to back up his grim commands. The situations in which the different helpless characters are cast adrift one by one with nothing but lifebelts and the slimmest chance that they will be rescued by a passing ship if they are lucky enough to survive their ordeal, are tensely dramatic and pathetic. One particularly moving situation is where the badly injured parents of a young boy are cast adrift after bidding a tragic farewell to their son.

The closing sequences are most effective. There, the 12 remaining survivors, after safely riding out mountainous waves during a frightening squall, realize that the officer's decision had been right and express their gratitude to him, but when a rescue ship suddenly appears on the horizon and draws alongside with those who had been cast adrift lining the rails, the survivors in the lifeboat turn their backs on the officer, making it clear that they had no part in his decision and that he must face the responsibility on his own. Whether he will be cited or condemned for his action is left to the audience's imagination.

Tyrone Power is highly effective as the officer, and Mai Zetterling is outstanding as the ship's nurse who is love with him and who gives him moral support when the others turn against him. A most impressive portrayal is turned in by Lloyd Nolan as a mortally injured crew member who urged Power to sacrifice those who are not able-bodied and heroically sets an example by leaping into the sea to certain death. The others in the all-British supporting cast are very good, with special mention due Moira Lester for her performance as a frankly immoral society woman who faces her destiny with more courage than most of the male survivors. The direction is expert and the photography first-rate.

It was produced by John R. Sloan and directed by Richard Sale from his own screenplay.

Family.

"The Vintage" with Pier Angeli, Mel Ferrer, John Kerr and Michele Morgan

(MGM, April; time, 92 min.)

Considerable visual appeal is offered in "The Vintage," which has been photographed in CinemaScope and Metrocolor against beautiful rural backgrounds in Southern France. As a dramatic entertainment, however, it is only fair and its style and mood seem more suited for the art theatre trade than for the general run of audiences. Centering around two fugitive Italian brothers who fall in love with two French sisters, one of whom is married, when they find temporary jobs harvesting grapes in a vineyard, the production has good direction and impressive acting, but there is not much substance to the story and the action is rather slow-moving. The scenes depicting the methods employed to harvest grapes and make wine are interesting:—

Having killed a stranger who had been abusive to a girl, John Kerr escapes from Italy into France, accompanied by Mel Ferrer, his elder and understanding brother. They obtain temporary jobs as vineyard workers on a farm owned by Lief Erickson, and though they do not have permits they are accepted by the other happy-go-lucky workers. During the course of their stay, Kerr falls desperately in love with Michele Morgan, Erickson's wife, who was sorely neglected by her husband, an intense, hard-working man. Michele remains faithful and loyal to Erickson, but needing affection she finds it difficult to resist Kerr's appeal. Meanwhile Pier Angeli, her sweet and unspoiled 17-year-old sister, makes it clear that she had fallen in love with Ferrer, who was more than 20 years her senior. This angers Jack Mullaney, a neighbor, who had long assumed that Pier would marry him. Ferrer, a kindly, logical fellow, tries to discourage Pier's love and at the same time urges Kerr to control his emotions where Michele is concerned. At a festival celebrating the end of the harvest, Erickson learns of Kerr's love for his wife and vows to kill him, but Michele deters him from his resolve after explaining that nothing had happened even though his own neglect had almost driven her into the arms of the young man. Meanwhile the police, tipped off by the jealous Mullaney that the two Italians they sought were among the itinerant workers, arrive at the farm to investigate. Kerr, noticing them, starts to run and is dropped by a bullet. He dies in Michele's arms. Ferrer, heartbroken, prepares to take his leave, but Pier pleads with him to remain. He gives in to his love for the young girl, and decides to marry her and raise a grape vineyard of his own.

It was produced by Edwin H. Knopf, and directed by Jeffrey Hayden, from a screenplay by Michael Blankfort, based on the novel by Ursula Keir.

Unobjectionable morally.

"Not of This Earth" with Beverly Garland and Paul Birch

(Allied Artists, Feb. 10; time, 67 min.)

This companion horror feature to "Attack of the Crab Monsters" reminds one of the films that starred Boris Karloff, in which he took the part of a mad scientist trying to discover some secret of life. This one centers around a ghoulish invader from a "vampire" planet in outer space who seeks to drain the blood of mankind to replace that being lost by the people on his own planet. It is all quite weird, but it should hold the interest of those who enjoy horror films, for it provides the eerie sort of thrills they expect to find in such pictures. The scenes that show the invader's eyes turning white are terrifying to watch. There is no comedy relief. The photography is excellent:—

The inhabitants of the planet Davana are dying of a disease that makes their blood evaporate, and Paul Birch is sent to Earth to find out if the blood of its inhabitants can be used to replace their own. If the blood is not satisfactory, the Earth is to be destroyed, but if it proves suitable the Earth will be used as a huge blood bank. Shortly thereafter the

people in a large western city are horrified by a series of atrocious murders in which the victims' skulls are burned and their blood drained, but no one suspects Birch. By a horrible transformation of his eyes, Birch is able to render his victims powerless to resist his dictation, and he uses that power to compel William Roerick, a doctor, to work on a cure without revealing the case to any one. Birch also induces Roerick to assign Beverly Garland as a special nurse in his home to give him blood. Morgan Jones, a police officer and Beverly's good friend, becomes interested when he learns that Jonathan Haze, a petty crook, is Birch's butler. Birch, fighting against time, goes on murdering and sending blood back to his home planet. Beverly and Jones sense that there is a strange menace about the man and try to learn his secret. The break comes when Ann Carroll escapes from the planet's blood riots and comes to Earth for Birch's aid. He unwittingly gives her wrong blood and she dies. Roerick examines her and finds that she had the same disease as Birch. His purpose on Earth now having become known, Birch kills Roerick and pursues Beverly into a forest, where he hypnotizes her and orders her to go to his planet. Jones, riding a motorcycle, chases Birch and hurls him from a cliff to his death. Birch's death frees Beverly.

Roger Corman produced and directed it from a screenplay by Charles Griffith and Mark Hanna.

Adults.

"The Deadly Mantis" with Craig Stevens, William Hopper and Alix Talton

(Univ. Intl, May; time, 78 min.)

Having been successful with "Tarantula," the horror melodrama that featured a giant insect of that species, Universal evidently is trying to repeat that success, this time with a monstrous mantis that is as large as an Air Force bomber and flies just as fast. It is a fair program horror picture of its kind, with standard thrills and chills, suitable for the indiscriminating followers of such films, but most picturegoers, as evidenced by the reactions of a New York preview audience, will find the fantastic tale more laughable than scary. The story has been given a formula treatment, and liberal use has been made of film clips depicting the polar regions, where the gigantic monster is released when an iceberg breaks off the polar cap, but these clips have been edited into the action effectively. The trick photography is adequate if not exceptional:—

Craig Stevens, commandant of a radar base in Alaska, is mystified when an outlying weather station is destroyed and no trace can be found of the two men who had manned the station. The mystery deepens when a huge cargo plane is wrecked and the crew vanishes. In the wreckage, however, Stevens finds a curious, needle-like object, almost eight feet long. The object is sent to Washington, where William Hopper, a Government paleontologist, deduces that it is part of the leg of a giant pre-historic mantis, which was evidently alive. Hopper, accompanied by Alix Talton, pretty editor of a magazine published by a natural history museum, flies up to the base to investigate. His deduction proves accurate, for shortly after his arrival the huge monster swoops down upon the base and makes a shambles of it before driven off by machine guns and liquid fire. All the resources of the Air Force are called upon to find and destroy the monster, and when it becomes evident that it is flying southward the whole nation becomes panic-stricken. After the awesome creature wrecks a train and a bus near Washington, D.C., it is sighted over the capital city and flies northeast pursued by jet fighter planes, which force it down over New York with rocket fire-power. Wounded, the creature takes refuge in a vehicular tunnel under the Hudson River. Stevens and a group of volunteers enter the tunnel and put an end to the constricting creature by means of poison gas.

It was produced by William Alland and directed by Nathan Juran from a screenplay by Martin Berkeley, based on a story by Mr. Alland.

Family.

urge our fellow exhibitors to make it a huge success with contracts and playdates because Mr. Skouras and 20th Century-Fox today stand almost alone in the top producer-distributor echelon who apparently give a damn whether the small exhibitor survives. Without Syros Skouras, the plight of the exhibitor would be well-nigh hopeless and the future, if any, dark indeed!"

"Untamed Youth" with Mamie Van Doren, Lori Nelson and John Russell

(Warner Bros., April 6; time, 80 min.)

"Untamed Youth" is a distasteful mixture of rock-n-roll music and dancing, life on a "punishment" farm for juvenile vagrants of both sexes, and the skulduggery of corrupt public officials who take advantage of the kids. It is the type of picture that lends itself to sensational ballyhoo, but it leaves much to be desired insofar as writing, direction and acting are concerned. The story itself is so completely unrealistic and far-fetched that one has little interest in the fate of the characters. One story angle, in fact, is somewhat on the ridiculous side, for it has a female judge, apparently in her fifties, secretly married to the vicious owner of the "punishment farm," a man young enough to be her son. The scenes in which she has romantic trysts with him and kisses him passionately will draw guffaws from the audience. Dragged into the proceedings are five or six hot rock-n-roll songs and dances, most of which feature Mamie Van Doren, who constantly assumes poses in which she either emphasizes her over-sized chest or wiggles it around with abandon. Miss Van Doren handles a song well, but her posturing and dancing are frequently in questionable taste. The production values are very modest:—

While hitch-hiking to Los Angeles to obtain jobs as entertainers, Mamie and Lori Nelson her sister, are arrested as vagrants and sentenced by Judge Lurene Tuttle to 30 days as workers on a cotton plantation operated by John Russell, a vicious character, who was secretly married to the judge. The girls, along with several other snared vagrants of their age, are made to live under intolerable conditions and are put to work picking cotton at a pay rate of less than seventy-five cents per day. Don Burnett, the judge's son, just out of the Navy, is given a well-paying job on the farm to run a harvester, but he soon is appalled by the conditions under which the youngsters carry out their sentences. He and Lori are attracted to each other and fall in love. Trouble looms between Burnett and Russell when the young man discovers that the kids are being fed horse meat, and when he stops Russell from forcing his attentions on Mamie. Several days later, one of the girls, who had collapsed in the fields several times and had been denied medical attention, dies from a miscarriage. Burnett, exasperated, informs his mother of what has been going on and is shocked when she reveals that she is married secretly to Russell, who had financed her election, and that she was paying back the favor by assigning prisoners to work for almost nothing on his farm. Motivated by a guilty conscience and by her son's disappointment in her, the judge decides to punish Russell for his cruelties and to right the wrongs done to the youngsters. She hurries out to the farm and arrives just as her son is threatened with harm by Russell, whom he had caught making a deal to smuggle in hundreds of Mexican workers with forged permits to pick cotton for himself and fellow ranchers. The judge, backed by the young prisoners armed with clubs and pitchforks, brings about the arrest of Russell and his cohorts. It all ends with the judge resigning after giving the youngsters their freedom.

It was produced by Audrey Schenck and directed by Howard Koch from a screenplay by John C. Higgins, based on a story by Stephen Longstreet.

Adult fare.

"Revolt at Fort Laramie" with John Dehner, Gregg Palmer and Frances Henn

(United Artists, March; time, 73 min.)

This outdoor action melodrama, photographed in DeLuxe color, should make an acceptable supporting feature on a double bill. It is an Indians-versus-Cavalry story with a somewhat different twist in that the action takes place at the beginning of the Civil War, when divided loyalties among the troops complicate the handling of the war against the redskins. The manner in which the North and South factions of the troops eventually join forces to rout the

common enemy generates excitement and suspense to an appreciable degree. No one in the cast means anything at the box-office, but the acting is competent. The color photography is good:—

Red Cloud and his Sioux Indians learn that a \$50,000 gold shipment, which was to be paid to them to keep the peace, is about to be transported to Fort Laramie. The Indian chief lays plans to steal the gold, his purpose being to keep the army from paying him in time so that he will be free to go on the warpath without breaking his word. The plan fails, however, when a cavalry detachment headed by Gregg Palmer beats back the attacking Indians. Palmer reports the incident to John Dehner, commander of the fort, who sends word to Red Cloud demanding that the warriors responsible for the attack be punished. Meanwhile word arrives that Jefferson Davis had been elected President of the Confederacy, causing tension to rise among the troops because of their loyalty to either the North or the South. With the firing on Fort Sumter, the Government issues orders to release all Southern soldiers whose loyalty to the Union is in doubt. Dehner, a Southerner, turns command of the fort over to Palmer and, being an honorable man, he talks the Southerners out of attempting to steal the \$50,000 for the Confederacy before they depart from the fort. As they head South under Dehner's leadership, the Southerners come across Red Cloud who itches for a fight. The Indians attack and gain the upper hand after much vicious fighting. Palmer, learning of the Southerners' predicament, rushes to the battle scene with a group of Northern volunteers and they arrive just as their former comrades run out of ammunition. They join forces against the Indians and, after routing them, go their separate ways to continue the struggle between the States.

Howard W. Koch produced it and Leslie Selander directed it from a story and screenplay by Robert C. Dennis. Family.

"Phantom Stagecoach" with William Bishop, Kathleen Crowley and Richard Webb

(Columbia, April; time, 69 min.)

Although it follows a familiar formula in plot, characterizations and treatment, this program western should satisfy as a supporting feature wherever such films are acceptable. The story is the oft-told one about a secret Wells Fargo agent who comes to a western community to find out who is behind a series of stagecoach robberies, and about the dangers he faces when his identity is discovered, but it adequately meets the demands of the action fans, for it has more than a liberal shore of hard-riding, gunplay and fisticuffs. The title stems from the fact that the outlaws use an armored, seemingly riderless stagecoach to commit their foul deeds, but this coach plays a relatively minor part in the proceedings. The direction and acting are competent, and the photography fine:—

William Bishop, a Wells Fargo undercover agent, is sent to a western town to investigate a series of holdups on a stagecoach line owned by Frank Ferguson, whom his company was trying to buy out. Certain happenings in the town cause Bishop to suspect that Hugh Sanders, owner of a rival stage line, was behind the holdups, and that Richard Webb, Ferguson's best driver, was collaborating with him. Actually, Webb was in league with Sanders to help him drive Ferguson out of business, and he had conceived the idea of building a steel-armored stagecoach, slotted for rifles and driven from the inside, for use in attacks on Ferguson's coaches. Webb, in love with Kathleen Crowley, Sanders' niece, resents her attentions to Bishop, and he is not too happy when Bishop is hired by Ferguson to ride shotgun beside him on the day the armored stagecoach was to be used for the first time. When the attack comes, Bishop outmaneuvers the bandits and forces Webb to drive the stagecoach back to town. There, he discloses his true identity to Ray Teal, the sheriff, and both ride back to the scene of the holdup. The sheriff is shot and captured by the outlaws, but Bishop manages to get away. He returns to town and organizes a posse, which is joined by Kathleen, who cannot believe that her uncle is implicated. The posse closes in on the gang and, in the gun battle that follows, the bandits are either killed or captured. Webb, who had turned against Sanders at the last minute and had aided the posse, is promised some leniency, but he loses Kathleen to Bishop.

It was produced by Wallace MacDonald, and directed by Ray Nazarro, from a screenplay by David Lang. Family.

HARRISON'S REPORTS

Yearly Subscription Rates:

United States\$15.00
U. S. Insular Possessions. 16.50
Canada 16.50
Mexico, Cuba, Spain..... 16.50
Great Britain 17.50
Australia, New Zealand,
India, Europe, Asia 17.50
35c a Copy

1270 SIXTH AVENUE

New York 20, N. Y.

A Motion Picture Reviewing Service
Devoted Chiefly to the Interests of the Exhibitors

Its Editorial Policy: No Problem Too Big for Its Editorial
Columns, if It is to Benefit the Exhibitor.

Published Weekly by
Harrison's Reports, Inc.,
Publisher

P. S. HARRISON, Editor
AL PICOUULT,
Managing Editor

Established July 1, 1919

Circle 7-4622

A REVIEWING SERVICE FREE FROM THE INFLUENCE OF FILM ADVERTISING

Vol. XXXIX

SATURDAY, MARCH 30, 1957

No. 13

"TELE-MOVIES"

As many of you probably know by this time, the latest development in exhibition is "Tele-Movies," a system by which motion pictures can be piped into the home television set over coaxial cables strung from a central transmitting station, in pretty much the same manner as telephone service is installed.

"Tele-Movies" is a word coined by Henry Griffing, president of Video Independent Theatres, which operates a circuit of approximately 80 theatres in Texas and Oklahoma, and which also operates a series of community antenna systems by which regular television programs are piped into the home sets of subscribers who are unable to pick up the television signal on their own, generally because a high mountain interferes with the signal.

The current interest in "Tele-Movies" or the so-called home cable theatre was started by Mr. Griffing with his recent announcement that such a system is now being installed in Bartlesville, Okla., a city of 28,000 population, in which his company operates the only three theatres. It is anticipated that the system will make its debut early this summer.

Several weeks ago, in a talk before the annual convention of the United Theatre Owners of Oklahoma, Mr. Griffing reported on the forthcoming Bartlesville cable theatre experiment in an effort to explain its operation and to clear up any misconceptions that have arisen. These are the points he clarified:

There is no patent on the system. It can be utilized by anyone without payment of fees or royalties, and the necessary equipment can be purchased from numerous supply firms. It is presumed, of course, that permission to install the system will be required from local city councils and that certain taxes or fees will have to be paid to the community.

Needed to install the system is a central studio from which to transmit the picture, the cost of which, together with necessary equipment, would run to approximately \$50,000. Poles owned either by the telephone company or some other public utility could be utilized, by agreement, to carry the coaxial cable needed to pipe the pictures into the home sets. The cost of installation would run between \$100 and \$150 per home.

Griffing estimates that a "Tele-Movie" installation in a city of 100,000 population or less would cost roughly about the same as a deluxe conventional theatre of 1200 to 1500 seats, but the exhibitor will in effect have a home audience that could fill several times that many seats.

In Bartlesville, Griffing estimates that his company will need at least 1,500 subscribers at a charge of

\$9.50 per month to break even on operating costs, with the subscribers getting 13 first-run pictures each month or approximately three program changes per week. The daily program would be run continuously from 8 to 10 hours so that the subscriber could watch it at a time of his own choosing. He also estimated that 3,000 subscribers will be needed in Bartlesville if his company is to regain its capital investment.

In his talk to the Oklahoma exhibitors, Griffing declared that "the biggest mistaken idea is that we are involved in some kind of toll TV."

"We are still in the motion picture business," he added. "This is not toll TV but TM—Tele-Movies, made by motion picture producers and shown via coaxial cable by motion picture exhibitors." He further declared that "Tele-Movies" is merely "a third type of theatre," and he labeled it as "the best weapon the exhibitor has to fight toll TV and restore the audience we have lost in the last ten years." He warned, however, that outsiders with enough capital can move in on such projects and suggested that exhibitors would be wise to act first in an effort to secure long-term franchises in their communities.

As to the supply of pictures, Griffing has received assurances of cooperation from at least three major companies and expects commitments from more, but it is understood that the companies supplying the product will do so on a test basis with no assurances that the supply will continue indefinitely.

The forthcoming experiment in Bartlesville has created considerable exhibitor and distributor interest, and in some areas, particularly the Southwest, different theatre circuits as well as a non-theatrical service have applied for "Tele-Movie" franchises in about 100 towns and cities. These include such circuits as Interstate Theatres, Rowley United Theatres, Frontier Theatres, the Charles W. Weisenberg Theatres and others. The non-theatrical applicant is Midwest Video Corporation, which operates several community antenna systems. In most cases, all are vying with one another for the franchises.

Just how worthwhile a cable theatre project will prove to be remains to be seen. Exhibitor opinion is divided, with those in favor seeing a new and richer era in store for the motion picture industry, and with those against predicting that it either will be a failure or, if successful, will put so many theatres out of operation that it will doom the business as a whole.

It is difficult to foresee what will happen, and before any one can venture a prediction based on sound judgment, there are many questions that require answers.

(Continued on back page)

"Tarzan and the Lost Safari" with Gordon Scott and Betta St. John

(MGM, May; time, 84 min.)

In bringing Tarzan back to the screen again, producer Sol Lesser has followed a plot formula that made the earlier pictures about this jungle hero popular, but this time he has enhanced the production by photographing it in Technicolor. The result is an adventure melodrama that will certainly please the youngsters, as well as those adults who enjoyed its predecessors. This time Tarzan, played by muscular Gordon Scott, rescues a party of five white people whose plane had crashed into the jungle, and saves them from the machinations of an unscrupulous trader who seeks to deliver them to a tribe of savage warriors in exchange for precious ivory. All this is done in typical heroic style, with Tarzan taking great risks and overcoming great odds to save the whites. There are a number of good wild animal scenes, most of which are, of course, library stock shots, but they have been worked into the action in a most skillful manner. Plentiful comedy relief is provided by Cheta, Tarzan's pet chimpanzee. The color photography is clear and pleasing:—

Among the passengers in a luxury plane that crashes in the jungle are Peter Arne, a playboy flyer; Yolande Donlan, a society hostess; George Coulouris, a bored millionaire; Wilfrid Hyde White, a society-page columnist; and Betta St. John, Arne's wife. Tarzan, learning of the crash through savage drums, hastens to the scene and helps the survivors to safety. News of the crash also reaches a savage tribe and Robert Beatty, a trader, who was trying to make a deal with them for a hoard of ivory. Beatty promises to deliver the survivors to the tribe for sacrifice to their gods in exchange for the ivory. Despite Tarzan's efforts to rescue her, Betta is captured by several of the savages. Beatty induces the warriors to turn the unconscious Betta over to him, after which he brings her back to the rest of the party as a ruse to gain their confidence. Tarzan, however, suspects his motives. When Beatty undertakes to lead the party to the coast, Tarzan, too, goes along and soon discovers that he had led the survivors into a trap deliberately. He disarms Beatty and turns him over to Arne while he goes to find another route. Returning, Tarzan finds that the party had been ambushed by the savages and taken to their village to be sacrificed. Rushing to the village, Tarzan overcomes several guards and quickly beats out a message on the drums, informing the natives that Beatty is treacherous and that he planned to set fire to their village. As Beatty protests his innocence, Cheta, using a cigarette lighter, sets the village aflame. The savages rush to the village to save their huts and, during the confusion, Tarzan liberates the prisoners and guides them across a flimsy rope bridge, the only escape route, before it is consumed by the flames. Beatty, too, attempts to escape, but a native spear kills him. After guiding the party to safety, Tarzan bids them farewell and returns with Cheta to the jungle.

It was produced for Lesser by John Croydon and directed by Bruce Humberstone from a screenplay by Montgomery Pittman and Lillie Hayward. Family.

"The River's Edge" with Ray Milland, Anthony Quinn and Debra Paget

(20th Century-Fox, March; time, 87 min.)

Set against picturesque rugged backgrounds and photographed in CinemaScope and DeLuxe color, "The River's Edge" offers pretty good melodramatic fare. The story, though not entirely convincing, is a suspenseful mixture of hate, greed and murderous violence, centering around a suave but ruthless confidence man who seeks to escape across the Mexican border with a satchel full of stolen cash and who forces the husband of his former partner-in-crime to serve as his guide. The suspense and violence stems from the fact that the guide covets the stolen money himself, and that his wife, who accompanies them on the torturous trek, cannot make up her mind as to which of the two men she really loves. Ray Milland is smooth but vicious as the conniving thief, and Anthony Quinn is ruggedly realistic as the guide, winning some measure of sympathy

because of his humane qualities. Debra Paget is adequate as Quinn's confused wife. The action moves along at a fairly steady pace and at times is quite brutal. The color photography is excellent:—

Milland, seeking to escape to Mexico with a fortune in stolen cash, looks up Quinn, a rancher, to hire him as a guide. Quinn had married Debra, Milland's former partner-in-crime, and Milland planned to get Debra back and kill Quinn, after using him to get safely across the border. He arrives at Quinn's ranch just as Debra prepares to leave him after a bitter quarrel. The unsuspecting Quinn declines Milland's offer but asks him to give Debra a lift into town. Later, from a photograph, Quinn discovers that Milland is Debra's former boy-friend. He hurries to town to effect a reconciliation with her only to learn that she had gone for a drive with Milland. Meanwhile Milland brutally runs down a border patrolman who had stopped his car for a routine check. Brought to town, the dying man utters enough information to convince Quinn that Milland had killed him. He rushes back to the ranch and finds Milland and Debra waiting for him. Milland, gaining the upper hand, forces Quinn to guide them across the border. During the arduous journey the friction between the two men increases and they keep a constant vigil against each other. When they meet an old prospector who accidentally learns about the stolen money, Milland kills him in cold-blood. This deed brings Debra to a full realization of Milland's viciousness and she becomes concerned over the safety of Quinn and herself. Quinn manages to relieve Milland of his gun and keeps him under control. Complications arise when Debra suffers a severe arm injury and becomes deathly ill. They take refuge in a cave during a stormy night and, at gunpoint, Quinn utilizes fistfuls of money to start a fire so that he can boil water and perform an emergency operation on Debra's arm. On the following morning both men fight over possession of the gun and the battle ends with Quinn's knee injured badly. Milland, now in possession of the gun, leaves the helpless couple stranded to die and heads for the border on his own. While walking along a darkened road, he is hit by a careening car and hurled to his death over a cliff. On the following morning, as Quinn and Debra hobble alongside a mountain stream, they see hundred dollar bills floating down the stream and find Milland's battered body. They bury him and decide to return home to face whatever punishment is in store for them.

It was produced by Benedict Bogeaus and directed by Allan Dwan from a screenplay by Harold Jacob Smith and James Leicester, based on "The Highest Mountain," by Mr. Smith. Adult fare.

"War Drums" with Lex Barker, Joan Taylor and Ben Johnson

(United Artists, April; time, 75 min.)

The Apaches are on the warpath again in this Indians-versus-whites melodrama, which should get by with the indiscriminating action fans on the lower half of a double bill. Photographed in DeLuxe color, the story is familiar in formula and in characterizations, but it moves along at a fast pace and there are numerous battles between the whites and the Apaches. There is also an exciting fight to the death between the Indian chief, played by Lex Barker, and two other Apache leaders, when they object to a marriage between Barker and Joan Taylor, a fiery Mexican half-breed, who not only becomes his wife but also rides at his side as a warrior. This time sympathy is on the side of the Indians since they are provoked into going on the warpath by malicious whites. The direction and acting adequately meet the demands of the script. The color photography is good:—

Led by Barker, a group of Apaches kill three Mexican bandits who had stolen their horses and capture Joan, who had been a prisoner of the bandits. The Indians head back to their village and en route meet up with Ben Johnson, a rugged frontiersman, who long had been Barker's close friend. Attracted to Joan, Johnson offers to trade a new rifle for her, but Barker declines. Returning to his village, Barker announces that he will take Joan as his wife. Two

Apache leaders object to the marriage, and Barker kills them both in separate fights. Because Barker had risked his life to make her his wife, Joan's defiance toward him swiftly changes to love. When she makes it clear that she cannot act and work like a squaw, Barker trains her to become a warrior and to ride at his side. Complications arise when a group of greedy prospectors enter Apache lands to search for gold and mistreat some of the Indians. Barker goes to their camp alone to induce them to leave peacefully, but they scoff at him and give him a brutal whiplashing. As a result, the Apaches raid the camp and slay the prospectors, except one, who manages to escape. This survivor falsely informs the authorities that the attack had been unprovoked and an avenging posse is formed. Johnson, asked to lead the posse, agrees to do so providing every one holds his fire until he can have a parley with Barker under a flag of truce to learn his side of the incident. Barker agrees to a parley, but when one of his braves fires on the posse a full-scale battle breaks out. The posse is slaughtered, but Johnson, wounded, is treated by Barker, who sets him free after proving the provocations for killing the prospectors. From then on Barker leads his warriors on many raids and terrorizes the Southwest. Meanwhile the Civil War gets under way and Johnson becomes a major in the Union Army. In the course of events, Barker, wounded seriously, takes over a mining settlement and promises not to harm the inhabitants if the local doctor saves his life. The doctor accomplishes this feat just as troops led by Johnson surround the settlement. Learning that Barker had kept his promise to the settlers, Johnson lets him and his Apaches return to their mountain hideaway in peace.

It is a Bel-Air production, produced by Howard W. Koch and directed by Reginald Le Borg from a screenplay by Gerald Drayson Adams. Family.

"The Big Caper" with Rory Calhoun, Mary Costa and James Gregory

(United Artists, June; time, 84 min.)

This crook melodrama shapes up as a fairly good picture of its kind, best suited for double-billing purposes. Centering around a plan to steal a million dollar payroll from a bank in a small California town, the story is concerned with the careful preparations made by the thieves prior to the robbery and the conflict that results when the gang chief's girl-friend and his right-hand man fall in love and lose their desire to participate in the holdup. The script leaves some loose ends dangling at the finish, but on the whole it holds one's attention fairly well and is melodramatic enough to please the action fans. Most of the excitement takes place in the closing reels, where Rory Calhoun, as the thief who gets "religion," risks his life to save a group of children from being trapped in a bomb explosion and also beats the gang leader to a pulp to prevent him from making a getaway with the money. Calhoun is effective as the thief who decides to reform, and James Gregory is convincing as the sadistic gang leader. Mary Costa is sympathetic as the girl who becomes fed up with a crooked life and induces Calhoun to change to a life of respectability. The photography is good, but much of it is in a low key:—

Activating a plan to steal a million dollar payroll from a bank in San Felipe, Gregory sends Mary and Calhoun there to pose as man and wife, buy a small gas station and gain the confidence of the local residents preparatory to their home being used as Gregory's base of operations. After a few months of easy-going small-town life and the warm friendliness of its residents, Calhoun and Mary fall in love and lose their taste for Gregory's crooked scheme. They long to start an honest life together. But when Gregory's gang of safe-crackers, thugs and arsonists assemble at their home to pull the robbery, they are compelled to go along with the plan. In preparation for the robbery, Gregory orders one of his thugs to set a warehouse on fire and, while police and firemen battle the blaze, to blow up the local high school. As a third distraction, another thug is ordered to blow up the town's power plant. During the ensuing excitement, Gregory and several other thugs planned to break

into the bank vault. Gregory's ruthlessness comes to the surface when he orders the murder of a girl-friend of one of his aides when she demands a cut of the spoils. On the night set for the robbery, Calhoun and Mary learn that a neighbor's children are rehearsing a play at the school. Calhoun, ignoring orders and risking his life, is unable to stop the warehouse fire, but he manages, after a terrific battle, to save the school and the children. Meanwhile Gregory breaks into the bank vault and escapes back to the house with the payroll. There, he determines to kill both Calhoun and Mary for double-crossing him, but Calhoun subdues him after a vicious battle. It ends with Calhoun and Mary preparing to go to the police to confess their parts in the crime, fully aware that they face possible prison sentences but willing to pay their debt to society as the first step toward a decent life together.

It was produced by William C. Thomas and Howard Pine, and directed by Robert Stevens, from a screenplay by Martin Berkeley, Adult fare.

"Fury at Showdown" with John Derek, John Smith and Carolyn Craig (United Artists, April; time, 75 min.)

A fair program western. Centering around a young man who had unwillingly attained a reputation as a "gun-killer" and who tries to start a new life, despite the hatreds and suspicions of people in his home-town, the story itself is somewhat familiar, but it holds one's interest well because of competent direction and acting. There is plentiful suspense and excitement in the action, particularly in the situations where the sadistic brother of a man killed by the hero resorts to all sorts of tricks and insults to goad him into a fight with a hired gunslinger. John Derek is impressive as the hero of the piece, and an effective characterization is delivered by Nick Adams, as his younger brother, who urges him to face the animosity in the hostile town and start life anew. In the end, of course, Derek wins back his self-respect and earns the friendship of the people, but not before there is much misunderstanding over the reasons why he uses his fists and his gun. The photography is fine:—

Having served a sentence for killing a man who had goaded him into a fight, Derek finds himself marked as a "gun-killer," shunned by the people in his home-town, including Carolyn Craig, his girl-friend. He wants to leave the area, but Adams, his brother, convinces him that it is best to remain and start life anew on their ranch. To meet a bank note due on the ranch, the brothers agree to join two neighboring ranchers in a cooperative deal to supply food needed by a gang of railroad workers. They go to town to make the arrangements and to meet a railroad agent authorized to sign the contracts. There, Derek finds the townspeople hostile to him, particularly Gage Clark, an attorney, brother of the man he had killed. Clark had hired John Smith, a gunman, to act as his bodyguard, and he tries by every means to goad Derek into a gun duel with Smith. But Derek listens to his brother and refuses to be baited. To make matters worse, Clark was in a position to take over the boys' ranch if they failed to meet the bank note on time. When the railroad agent fails to arrive on schedule and sends word that he is tied up on business in a neighboring town, Adams rides there to see him and discovers that Clark, through false representations concerning the deal, had kept the agent in that town. He rides back with the necessary contract only to be ambushed by Smith and left for dead. But he manages to reach town, despite his mortal wounds, and informs Derek of what had happened before he dies. Meanwhile Smith, who had killed Clark in an argument over compensation for his services, finds himself cornered by the sheriff and his deputies. He tries to escape by grabbing Carolyn as a hostage, but Derek, no longer able to contain himself, grabs a gun and kills Smith. The townspeople commend him for the deed and he looks forward to a new life with Carolyn.

It is a Robert Goldstein production, produced by John Beck and directed by Gerd Oswald from a screenplay by Jason James, based on a novel by Lucas Todd. Family.

For example, it is pointed out that in Bartlesville, where the first test will be made, Video Independent Theatres is operating in a "closed" situation since it owns the only three theatres in town. But in the case of a town where other theatre interests are involved, how will the matter of clearance and availability be handled? Such a situation could very well be fraught with serious anti-trust problems both for the exhibitor who has the "Tele-Movie" franchise and the distributors who supply him with product.

Another question concerns film rentals, remembering, of course, that the "Tele-Movie" exhibitor will receive a fixed monthly fee from his subscribers. Assuming that there will be no problem in determining fair rentals for a distributor's run-of-the-mill product, what happens when that distributor comes along with a "block-buster," for which he normally demands high percentage terms, preferred playing time, extended runs, etc.? Will the "Tele-Movie" exhibitor raise his charges to the subscribers and, if so, will they stand for it?

If he passes up the "block-busters," will his subscribers be satisfied to pay for just run-of-the-mill product, when such entertainment can be seen on television without charge?

Will the distributor of a "block-buster," aware of its potential draw at theatre admission prices, be willing to have it transmitted to a home TV set where a family, as well as friends and neighbors, can see it for a comparative few pennies per viewer?

And if a picture happens to be photographed in color, will a producer balk at having it seen in the home in black-and-white, thus ruining much of its appeal?

Still another problem that will face the "Tele-Movie" exhibitor is inability to show his subscribers pictures shot in the CinemaScope and other anamorphic processes, which are not adaptable for transmission over coaxial cables to TV sets.

If one were to make a deep study of the "Tele-Movie" system, he would no doubt come across numerous other factors that pose problems, but those cited above indicate that there is much to be answered before one can evaluate the system's possible worth.

Meanwhile, let us not forget the fiasco experienced by Paramount's Telemeter system in the experiment conducted in Palm Springs, California, in November of 1953. Of the approximately 800 TV sets in the area at that time, about 200 were equipped for Telemeter reception and coaxial cables were used to transmit the picture. Earl Strebe, a local exhibitor, conducted the tests by simultaneous showings of first-run pictures in his Plaza Theatre and over the Telemeter home video system. In this case, however, the subscriber, in order to obtain the picture, was required to insert in a coin box attached to his set a stipulated sum that varied with the picture shown. For instance, when Paramount's "Forever Female" was shown, the admission price at the theatre was \$1.20 and the cost to the Telemeter viewer was \$1.35. "The Moon is Blue" was priced at 80c in the theatre and \$1.10 at home.

Within a few weeks after the experiment started, Strebe dropped simultaneous showings of the pictures in his theatre and over the Telemeter system,

not only because of his inability to obtain sufficient first-run product, but also because of protests from the rival Sunair Drive-In Theatre, which complained to the Department of Justice that it had to play pictures after they had been shown over the Telemeter system. Strebe stated that, as a result of this complaint, he lost his first runs for Telemeter showings, which then had to be restricted to last runs and old films.

Strebe added that, as a result of being confined to old product, Telemeter business had been "very slow," and he also admitted that the experiment as a whole had never been profitable. Within six months after it started, the Telemeter experiment was abandoned. The coin boxes and electronic devices were removed from the homes of the customers and refunds were made of their installation fees.

Before rushing into any plan to introduce "Tele-Movies" in his community, an exhibitor will do well to give considerable thought to the experience of Mr. Strebe with Telemeter in Palm Springs.

LOEW'S SUED BY U.S. FOR TV BLOCK-BOOKING

On Wednesday of this week the Department of Justice filed a civil anti-trust suit against Loew's, Inc., in New York Federal District Court, charging that it violated the Sherman Anti-Trust Act by resorting to compulsory block-booking in selling its backlog of pre-1948 films to television stations.

The complaint alleges that Loew's required TV stations to license its feature pictures in large groups, "in many cases" more than 700, and that such groups included pictures that the stations did not want to license or televise. As a result of this alleged offense, the Government charges that the playing time of television stations has been arbitrarily pre-empted, thus preventing them from securing film from other producers and distributors; that stations financially unable to license films in the large quantities required by Loew's have been prevented from obtaining any of the company's feature films; and that stations have televised many feature films of inferior quality that would not have been shown if they had not been forced upon them.

In commenting on the suit, Attorney General Herbert Brownell, Jr., declared that "the present action is designed to prevent compulsory block-booking from being extended to television." He added that "the purpose of the civil complaint is to obtain an injunction preventing the forcing of feature motion pictures in blocks upon television stations and to require the distributor to offer them to television stations on a picture-by-picture basis."

The Government is also seeking a court order directing Loew's to re-negotiate the existing contracts it has with television stations so as to give them an opportunity to license its films on a picture-by-picture and a station-by-station basis.

It would indeed be ironical if television, which is such a thorn in the side of exhibitors, will now reap the benefits of their hard-won victory in having compulsory block-booking declared illegal by the Supreme Court.

Entered as second-class matter January 4, 1921, at the post office at New York, New York, under the act of March 3, 1879.

HARRISON'S REPORTS

Yearly Subscription Rates:

United States	\$15.00
U. S. Insular Possessions.	16.50
Canada	16.50
Mexico, Cuba, Spain.....	16.50
Great Britain	17.50
Australia, New Zealand,	
India, Europe, Asia	17.50
35c a Copy	

1270 SIXTH AVENUE**New York 20, N. Y.**

A Motion Picture Reviewing Service
Devoted Chiefly to the Interests of the Exhibitors

Its Editorial Policy: No Problem Too Big for Its Editorial
Columns, if It is to Benefit the Exhibitor.

Published Weekly by
Harrison's Reports, Inc.,
Publisher

P. S. HARRISON, Editor
AL PICOUULT,
Managing Editor

Established July 1, 1919

Circle 7-4622

A REVIEWING SERVICE FREE FROM THE INFLUENCE OF FILM ADVERTISING**Vol. XXXIX****SATURDAY, APRIL 6, 1957****No. 14**

PARAMOUNT'S INDIFFERENCE

In the course of normal business practices, a primary concern of most manufacturers, wholesalers and distributors is the welfare of the dealers who handle their products. As a general rule, the strongest efforts are made to assist the dealers in every possible manner, and in most cases a sincere and sympathetic regard is shown for the problems they face.

In the motion picture industry, the exhibitors are the dealers and the film companies are, of course, the manufacturers and distributors. In varying degrees, the film companies have shown concern for the exhibitors' problems, and some are doing more than others to aid them in these trying times in order that they may survive and remain in business. A notable exception for many years, however, has been Paramount, which at numerous exhibitor conventions consistently has won for itself the dubious distinction of being considered the toughest and most unpopular company in the business.

That Paramount is completely indifferent to the problems and welfare of its exhibitor customers is indicated once again in statements made recently by two of its top executives.

Two weeks ago in Los Angeles, at a press conference and demonstration concerned with the latest refinements in Telemeter, the Paramount-owned pay-as-you-see TV system, which is designed to show motion pictures in the home either through coaxial cables or over the airways, Barney Balaban, president of the company, stated plainly that widespread use of the system might bring about the closing of so-called marginal theatres. He also revealed that invitations have been sent out to about 2,500 exhibitors to come to Los Angeles to see a demonstration of the system and to discuss franchises in their areas, but he made it clear that franchises will be available also to real estate developers and other interested non-industry parties, to whom a franchise would be granted if they outbid the exhibitor.

Balaban stated also that his company's top product would be made available to the Telemeter franchise holders, and in answer to a direct question about who gets a specific picture if there is a conflict between a Telemeter operator and a conventional theatre operator, he replied that the man who offers the most will get the picture.

In general, Balaban, as well as several other executives present at the press conference, made it clear that in the handling of Telemeter presentations they will not be bound to any traditions or practices that

are now generally observed in the motion picture industry. The law, of course, may very well compel them to adhere to certain of these established practices, but the purpose of this article is not to point out Paramount's legal obligation but to point up its indifferent attitude toward its exhibitor customers.

Incidentally, the refinements in the system have to do with the mechanisms, but its overall operation is basically the same as the one tested a little over a year ago in Palm Springs, where it proved to be a commercial flop for a variety of reasons.

The other top Paramount official whose statements reflect his company's unconcern for the great majority of exhibitors is Paul Raibourn, vice-president, who in a recent address before the New York Society of Security Analysts told his listeners that, contrary to exhibitor arguments, fewer pictures and extended exhibition engagements would benefit the industry.

As reported by *Variety*, Raibourn advocated a reorganized system of theatrical exhibition so that pictures will be available to the public over long periods of time and not for the traditional run of a few days to perhaps a few weeks. "Specifically," reports *Variety*, "he wants to break away from the system that was adopted with the inception of the film trade and had undergone virtually no change at all. It always has been and still is a matter of a picture opening in the conventional downtown showcase, holding over until the customers aren't sufficient enough in number to pay the overhead, spreading out to first subsequent runs, then the sub-subsequent runs."

Raibourn believes, continues the report, that the picture should be placed in central locations and played indefinitely, but he recognizes that theatres have legal rights concerning runs and clearances and suggested that these problems be ironed out so that the public can see a given picture at its convenience rather than be given a choice of seeing it within a limited time.

Raibourn's concern for the public's convenience is just so much balderdash! His only concern is Paramount's convenience and interest. The record shows that Paramount, in spite of the fact that it has greatly curtailed the number of pictures it produces and releases each year, has continued to earn record profits by concentrating on extended runs at high admissions in the big city first-run theatres. In other words, it follows a policy that shows utter disregard for the product needs and the welfare of the small-town and subsequent-run exhibitors.

(Continued on back page)

"She Devil" with Mari Blanchard, Jack Kelly and Albert Dekker

(20th Century-Fox, April; time, 77 min.)

"She Devil," which is being packaged with "Kronos" as a science-fiction-horror double bill, is a sort of female "Jekyll and Hyde" melodrama that should go over fairly well with the indiscriminating picture-goers. The important difference, however, is that the heroine, instead of turning into a horrible human monster when her evil self takes control, is transformed into a beautiful blonde murderess who is immune to pain or death. It is all completely unbelievable, of course, but if Hollywood insists upon making pictures about people who turn into human beasts when injected with experimental serums, it comes as a welcome relief to watch a "beast" who is as beautiful and voluptuous as Mari Blanchard, who plays her role with competence. Among the others who adequately meet the demands of the script are Jack Kelly and Albert Dekker, as the well-meaning doctors who use the serum to save Miss Blanchard from a TB death only to find that they had created an unscrupulous female fatale. The photography, in the Regalscope anamorphic process, is good:—

Mari, a charity patient in a hospital, is deathly ill from tuberculosis with no hope of recovery. Kelly, her attending physician, reveals to Dekker, the hospital's head doctor, that he had discovered an amazing disease-curing serum that had been successful with animals, and he suggests that they try it on Mari. She agrees to the injection and within a short time makes a remarkable recovery. She also accepts an invitation to stay at Dekker's home so that he can keep her under observation. On the way there, she enters a swank dress shop, kills a wealthy man for his cash and hides in one of the dressing rooms. In her frightened state, her dark hair suddenly turns blonde, making her more beautiful and giving her a new personality. Unrecognized, she buys new clothes and leaves the store unmolested. The change in Mari astounds Kelly and Dekker and they accept her story that she had been to a beauty parlor, but before long they discover the truth and are frightened by what they had created. Trouble starts at a party when Fay Baker, wife of John Archer, a philandering millionaire, slaps Mari for making love to her husband. Mari, changing back to a brunette, strangles Miss Baker to death, but she is not suspected when she rejoins the party in her blonde personality. Shortly thereafter she marries Archer and within a few months kills him by forcing his car over a cliff. Now a rich widow, she returns to Dekker's home for a visit. Lest Mari claim more victims, Kelly and Dekker render her unconscious and operate on her to neutralize the serum they had injected. The operation is successful, but Mari reverts to the sick girl she was in the hospital and soon dies from tuberculosis.

It was produced and directed by Kurt Neumann, who collaborated on the screenplay with Carroll Young, basing it on "The Adaptive Ultimate," by John Jessel.

Adults.

"Kronos" with Jeff Morrow, Barbara Lawrence and John Emery

(20th Century-Fox, April; time, 78 min.)

"Kronos," which is being packaged with "She Devil," is an acceptable science-fiction program thriller, photographed in the Regalscope anamorphic process. The title, which is derived from a mythical giant, refers to a huge electronic monster in the shape of a steel cube that invades the earth from another planet for the purpose of sucking up power and energy needed by the inhabitants of its planet. Nothing can destroy it, not even an atom bomb, as it moves about the country wrecking different power plants and absorbing the energy generated. It is all quite incredible and, thanks to the good special effects work, offers a satisfactory quota of excitement and thrills. Jeff Morrow, John Emery and Barbara Lawrence are among the assorted scientists who become involved with the weird monster,

with Morrow eventually devising a method by which the menace destroys itself in an explosive finale. The direction and acting are acceptable, and the photography good:—

The story opens with Emery, head scientist of a Governmental laboratory in the West, struck by a tiny fireball from outer space. The penetration of this "intelligence" renders Emery powerless to act on his own, but his condition is not apparent to Morrow, Barbara and George O'Hanlon, his co-scientists. Morrow, who had been following the path of an asteroid in outer space, suddenly notices that it is heading toward the earth. It goes over cities and eventually lands in the Pacific, causing a tidal wave. Accompanied by Barbara and O'Hanlon, Morrow flies to the scene of the immersion in a helicopter. In due time they see a huge steel cube-shaped body rise out of the ocean. They fly to the island-like body of metal and discover that it is an electronic gadget of some sort. Its purpose soon becomes clear when Emery, through "thought waves," directs it to go to different power plants. The electronic monster starts to move across the land and destroys everything in its path. The scientists return to the laboratory and call on the Air Force for help but to no avail. Meanwhile Emery becomes violent and, in a lucid moment explains the "intelligence" that had taken control of him and reveals that the monster is a "power accumulator" placed on earth by people from outer space who had run out of energy. Emery is accidentally killed by an electrical charge when he attempts to attack his co-workers. The monster, no longer under his control, creates much havoc and heads for Los Angeles. Pitting his scientific knowledge against the menace, Morrow directs an attack of electronic dust that sets up an adverse chain reaction in the monster, causing it to destroy itself.

It was produced and directed by Kurt Neumann, from a screenplay by Lawrence Louis Goldman, based on a story by Irving Block.

Family.

"The Tall T" with Randolph Scott, Richard Boone and Maureen O'Sullivan

(Columbia, April; time, 78 min.)

Exhibitors who cater to melodrama-loving patrons should welcome this Technicolor western, for it is much better than the average picture of its kind. Despite a slow start, the film is loaded with exciting action throughout and one is held in tense suspense by reason of the fact that the lives of the sympathetic characters, held captive by three vicious killers, are in constant danger. Richard Boone is most effective as the tough but intelligent leader of the killers, and Skip Homeier and Henry Silva, as his murderous aides, are as villainous and brutal a pair as has ever been seen on the screen. But Randolph Scott, as a quiet but fearless rancher, outwits the three bandits and kills them in a highly thrilling climax. Scott, incidentally, is seen to better advantage in this film than in most of his other recent pictures. Worthy of special mention are the outdoor backgrounds and the fine color photography:—

Scott, owner of a small ranch, loses his horse on a wager and heads back to his ranch on foot. En route he is picked up by a stagecoach driven by Arthur Hunnicutt, an old friend, who informs him that the coach had been hired privately by John Hubbard and Maureen O'Sullivan, newlyweds. Scott shares the driver's seat until they reach the next relay station, where they are received by Boone, Homeier and Silva with cocked guns. Hunnicutt is shot dead as he reaches for his gun. The bandits were after a mail sack, carried by the regular stagecoach, which was due to arrive in one hour. While Homeier eyes Maureen and dreams of having her as his first woman, Boone suggests that their captives will have to be shot. Terrified, Hubbard secretly informs the killers that Maureen is the daughter of a wealthy man and persuades them to hold her for ransom and spare their lives. While Homeier goes with Hubbard to demand \$50,000 from Maureen's father, Boone and Silva take Maureen and Scott to a hut. There, the cap-

tives feel uneasy, for Silva thinks of killing Scott and attacking Maureen. Boone, however, restrains him with cold authority. On the following morning, Homeier and Hubbard return with news that Maureen's father had agreed to bring the ransom money to a designated spot that afternoon. Boone tells the cowardly Hubbard that he now is free to go, but as Hubbard mounts his horse Boone orders Homeier to shoot him dead. Maureen mourns for her husband until Scott tells her about his cowardice. She then admits that she had never really loved Hubbard. When Boone rides off to collect the ransom money, Scott coolly and cleverly plays Homeier and Silva against each other and, at the first opportunity, gains the upper hand and kills them both. When Boone returns, he tries to outwit Scott by pretending to abandon the ransom money, but Scott proves more than a match for him and he meets the same fate as his cohorts. It ends with Scott and Maureen, by this time in love, deciding to marry.

It was produced by Harry Joe Brown and directed by Budd Boetticher from a screenplay by Burt Kennedy, based on a story by Elmore Leonard.

Adult fare.

"The Strange One" with Ben Gazzara, Julie Wilson and George Peppard

(Columbia, May; time, 97 min.)

Based on "End As a Man," the novel and stage play by Calder Willingham, "The Strange One" offers a somewhat different story of life in a military academy in that it has homosexual overtones and centers around the unsavory actions of the cadets, particularly a sadistic upper classman whose evil influence causes much unhappiness. It is a finely-acted drama, but as an entertainment it is decidedly unpleasant and never quite strikes a realistic note. It may have some attraction for those who seek off-beat movie fare, but its appeal to the general run of audiences is doubtful. Recreating the role that won him fame in the Broadway play, Ben Gazzara turns in an outstanding performance as the unprincipled bully of the piece, even though it is an unsympathetic part. There is, however, no real depth to the characterization, for the story does not delve deep into the reasons for his machiavellian behavior. Good acting jobs are delivered by the others in the supporting cast, but all are relatively unknown to the movie-goers and for that reason the picture will require considerable selling. Although nothing offensive is shown, two of the characters, mainly through dialogue, make their homosexual tendencies clear. As a matter of fact, about three minutes of scenes having to do with these characters have been deleted from the version seen by this reviewer in order to qualify for a Production Code seal. The production values are modest, and much of the photography is in a low key:—

Gazzara, a sadistic upper classman, accompanied by Pat Hingle, his admiring buddy, compels George Peppard and Arthur Storch, freshmen, to join them in a crooked poker game to cheat James Olson, a dim-witted football star. Olson's anger rises in proportion to his losses, and Gazzara sees to it that he vents his wrath by beating up Storch. The beating is heard by Geoffrey Horne, a sophomore and son of Larry Gates, the school's executive officer. Horne, having long despised Gazzara's tactics, dashes from his room to report the beating, but when his father investigates he finds everything in order and every one asleep. The game resumes as soon as Gates leaves, and Horne, determined not to be made out a fool, crashes into the room himself. He is beaten unconscious by Gazzara, who forces liquor down his throat and places him on the quadrangle, where he is found the next morning surrounded by whiskey bottles. Gates suspects the truth, but lacking evidence to back it up he has no alternative but to expel his son for being intoxicated. Realizing that his weakness lies in his collaborators, Gazzara cleverly compromises each one to make certain that they will not betray him. Gates bring Gazzara to his office on a pretext and confronts him with circumstantial

evidence of his guilt, but Gazzara acts in a snide fashion and provokes Gates into slapping him. Gazzara then gloats to his buddies that will use the incident to force Gates to resign. It then becomes clear to Peppard, an honest and outstanding student, that the purpose behind Gazzara's action was to get revenge on Gates, who had once disciplined him before the entire cadet corps. Peppard sees to it that the truth becomes known to all the cadet leaders. They send for Gazzara and hold a kangaroo court trial in which they find him guilty for what he had done to Gates and his son. Now broken and pleading, the whimpering Gazzara is dragged by the cadets to a railroad track, and he imagines that they are going to hurl him beneath the wheels of an approaching train. But the cadets disdainfully put him aboard the train and send him out of their lives forever.

It was produced by Sam Spiegel and directed by Jack Garfein from a screenplay by Calder Willingham.

Adult fare.

"Man Afraid" with George Nader, Phyllis Thaxter and Tim Hovey

(Univ. Int'l, June; time, 84 min.)

A good program suspense melodrama, photographed in CinemaScope and black-and-white photography. Centering around a young preacher who accidentally kills a youthful burglar while defending his wife and child from harm, the suspense stems from the fact that Eduard Franz, the father of the dead thief, determines to harm the minister's youngster to avenge the killing of his own son. The manner in which the grieving parent stalks the preacher's boy results in situations that will make audiences gasp, and the suspense is heightened because the minister, aware of the danger to his son, cannot obtain the aid of the police who claim that they are unable to take action against Franz without positive evidence of his intentions. George Nader is very good as the minister, as are Phyllis Thaxter, as his wife, and Tim Hovey as their boy. Franz is most effective as the vengeance-seeking parent, playing his role without uttering a word but adequately making his feelings known through actions and facial expressions. The photography is fine:—

While Nader works in his study one evening, Phyllis hears a strange sound in little Tim's room and goes to investigate. She is attacked by a prowler who lashes her across the eyes with a rope. Nader rushes to her aid and throws a heavy paperweight at the prowler, killing him. At the police station, Nader learns that the prowler was the delinquent teen-aged son of Franz, a tailor. Nader's efforts to meet Franz and explain that the killing was unintentional are unavailing. Shortly thereafter Franz begins to follow Tim, apparently bent on harming the boy to avenge the death of his own son. When Tim tells his parents that Franz had tried to throw him off the side of a deserted boat, Nader goes to the police, but they refuse to act on the unsupported word of the boy. One day, Franz visits Nader's home while the temporary blind Phyllis is alone and frightens her into hysterics. On another occasion he starts a fire at a children's boxing tournament and tries to grab Tim in the resultant stampede. That same evening, while Nader is at the hospital visiting one of the boys injured at the fire, Franz fakes a telephone call requesting Tim and Phyllis to join Nader at the hospital. There he manages to grab Tim, but the boy frees himself and dashes away with Franz in pursuit. The chase leads under a pier extending over the ocean. Meanwhile Nader learns of his son's predicament and races to the beach. Just as Franz has the boy trapped, he trips over a wire on the pier and falls into the roaring surf below. Nader plunges into the ocean and rescues the drowning man. He then asks Franz for forgiveness for having killed his son. Franz does not reply, but the pathetic expression on his face indicates that he will cause no more trouble.

It was produced by Gordon Kay, and directed by Harry Keller, from a screenplay by Herb Meadow, based on a story by Dan Ullman.

Family.

In contrast to Paramount, the other film companies, with the exception of Warner Brothers and Republic, are concentrating on increased production and distribution programs in an aggressive effort to fill the exhibitors' product requirements and meet the challenge of the times. When it comes to playdates, these are the companies that should be given first consideration by the exhibitors in recognition and appreciation of their efforts.

REPUBLIC'S DECLINE

If one analyzes the trade paper accounts of what Herbert J. Yates, president of Republic, said to his stockholders at their annual meeting held in New York this week, one gets the impression that all is not well with the company and that it will soon fade from the motion picture scene as a producer and distributor of theatrical productions.

Yates told the stockholders that the company, which has not paid a cash dividend in 10 years, may do so in one or two years; that the studio's operations are being switched over to television production as soon as possible; and that the company's earnings come from renting studio space to TV producers, its own TV films, rentals from old pictures sold to TV, and the work done by its two subsidiary companies, Consolidated Film Laboratories and Consolidated Molded Products Corporation.

Although optimistic about the future of the company, predicting that the last six months of 1957 will be the best business period in the history of Republic, Yates was far from cheerful about current conditions in the motion picture industry, stating that theatre attendance was very poor except for outstanding productions the public wants to see.

The company's main problem, said Yates, is liquidation of its film inventory, on which he placed a valuation of from 8 to 10 million dollars and on which he anticipated a "substantial" loss. He disclosed also that Republic's distribution branch is operating at a loss.

In an apparent effort to justify his pessimism over current conditions in the motion picture industry, as well as his company's switch to television operations, Yates told the stockholders that he is in constant contact with top executives of other film companies and that they were never more "blue" in their lives about the present state of affairs.

In contrast to his pessimistic attitude at the meeting, Yates, early in January of this year, announced that his company had slated twenty-one theatrical pictures for production in 1957, and he added that activities at the studio, which have been at a standstill for many months, would resume on February 1. The studio, however, is still inactive, and by Yates' own admission the company has instituted economies that have cut expenses by \$4,000,000 a year.

Taking note of Yates' product announcement, this paper, in its January 12 issue, pointed out that he invariably announced grandiose production plans at the beginning of almost every year but that it could not recall one year in which the plans were carried out. In January of 1956, for example, Yates announced that his company would spend from 12 to 15 million dollars for production during the first six

months of that year, but in the final analysis it produced only 10 pictures in 1956, and most of these were of the \$125,000 low-budget variety.

Despite Yates' optimism about Republic's future, one gets the impression that the company's fortunes have taken a serious decline. It makes one wonder whether or not the main reason for its troubles stems from the exhibitor opposition it encountered when it became the first of the film companies to sell its backlog to television. If that is so, the profit derived from the television receipts could indeed be termed fool's gold.

GOOD ADVICE FROM OHIO

There have been a few instances in this state of people, particularly children, being left in theatres when they are locked up for the night. Of course, exit is easy but when the lights are out and a frightened child cannot see the exits, he becomes panicky. The Motion Picture Theatres Association of Ontario, in its current bulletin, advises its members as follows:

Exhibitors should make it a rule before turning out lights and closing their theatre after the last show, to search their theatre for lost articles or some child that may have fallen asleep. There has been the odd case where a sleeping child has been overlooked by the staff when the theatre was closing after the last performance. There have been recent cases where prowlers or thieves have hidden behind curtains or under seats in a theatre until the staff left and then ransacked the office and stolen the receipts. Remember, you cannot collect burglary insurance unless forceful entrance can be proved. Search NIGHTLY. —*From the Service Bulletin of the Independent Theatre Owners of Ohio.*

THE KIND READERS

Dear Mr. Harrison:

During the past 25 years I have enjoyed and relied tremendously on HARRISON'S REPORTS. Particularly have they been helpful in quickly appraising feature film in respect to classification; adult, family, juvenile, etc. This has always been important and now of late more and more of the theatres are finding themselves in the position that they must have their films booked properly, or they are in trouble.

I sincerely hope that Harrison's continues to serve the industry with its accurate information. —*Earl J. Brothers, Boulder Theatre, Boulder City, Nevada.*

* * *

Dear Mr. Harrison:

I have been a subscriber to HARRISON'S REPORTS ever since I came out of the army and into the film business in July of 1946. May I add my compliments to the many, many others you have received for your frank, sincere and honest appraisals of motion pictures you review. —*Arv K. Rothschild, National Theatre Enterprises, Jacksonville, Fla.*

* * *

Dear Pete:

I relish your keen commentary on the movies and find them very helpful in booking and buying. —*Jerome E. Silver, Grand Prairie Theatre, Grand Prairie, Texas.*

IN TWO SECTIONS—SECTION TWO

HARRISON'S REPORTS

Vol. XXXIX

NEW YORK, N. Y., SATURDAY, APRIL 6, 1957

No. 14

(Partial Index No. 2—Pages 26 to 52 Inclusive)

<i>Titles of Pictures</i>	<i>Reviewed on Page</i>
Abandon Ship!—Columbia (100 min.).....	46
Attack of the Crab Monsters—Allied Artists (64 min.).....	46
Bachelor Party, The—United Artists (93 min.).....	38
Big Caper, The—United Artists (84 min.).....	51
Counterfeit Plan, The—Warner Bros. (80 min.).....	46
Deadly Mantis, The—Univ.-Int'l (78 min.).....	47
Delinquents, The—United Artists (71 min.).....	32
Designing Woman—MGM (117 min.).....	43
Flesh and the Spur—Amer.-Int'l (78 min.).....	30
Funny Face—Paramount (103 min.).....	26
Fury at Showdown—United Artists (75 min.).....	51
Guns of Fort Petticoat, The—Columbia (82 min.).....	42
Heaven Knows, Mr. Allison—	
20th Century-Fox (107 min.).....	44
High Terrace—Allied Artists (69 min.).....	43
Hit and Run—United Artists (84 min.).....	39
Last of the Badmen—Allied Artists (80 min.).....	42
Lizzie—MGM (81 min.).....	34
Man Who Turned to Stone, The—	
Columbia (80 min.).....	27
Naked Paradise—Amer.-Int'l (68 min.).....	31
Not of This Earth—Allied Artists (67 min.).....	47
Oh, Men! Oh, Women!—	
20th Century-Fox (90 min.).....	31
Paris Does Strange Things—Warner Bros. (89 min.).....	34
Phantom Stagecoach—Columbia (69 min.).....	48
Revolt at Fort Laramie—United Artists (73 min.).....	48
River's Edge, The—20th Century-Fox (87 min.).....	50
Shadow on the Window, The—Columbia (73 min.).....	34
Smiley—20th Century-Fox (97 min.).....	27
Spirit of St. Louis, The—	
Warner Bros. (138 min.).....	32
Spring Reunion—United Artists (79 min.).....	42
Tarzan and the Lost Safari—MGM (84 min.).....	50
Tattered Dress, The—Univ.-Int'l (93 min.).....	35
Ten Thousand Bedrooms—MGM (114 min.).....	30
True Story of Jesse James, The—	
20th Century-Fox (92 min.).....	30
12 Angry Men—United Artists (95 min.).....	35
Undead, The—Amer.-Int'l (71 min.).....	36
Untamed Youth—Warner Bros. (80 min.).....	48
Vintage, The—MGM (92 min.).....	47
Voodoo Woman—Amer.-Int'l (75 min.).....	36
War Drums—United Artists (75 min.).....	50
Young Stranger, The—Univ.-Int'l (84 min.).....	26
Zombies of Mora-Tau—Columbia (69 min.).....	38

RELEASE SCHEDULE FOR FEATURES

Allied Artists Features

(1560 Broadway, New York 19, N. Y.)

1955-56

5657 Friendly Persuasion—Cooper-McGuire	Nov. 25
5204 The Rose Bowl Story—reissue	Dec. 2
5630 The High Terrace—Robertson-Bond	Dec. 9
5632 Hot Shots—Bowery Boys	Dec. 23

1956-57

5701 Chain of Evidence—Elliott-Lydon	Jan. 6
Montgomery-Randall (C'Scope)	Feb. 24
5706 Hold That Hypnotist—Bowery Boys	Feb. 24
5703 Attack of the Crab Monsters—	
Garland-Duncan	Mar. 3
5704 Not of This Earth—Birch-Garland	Mar. 3
5705 Last of the Badmen—	
5708 Footsteps in the Night—Bill Elliott	Mar. 24
5709 Dragoon Wells Massacre—	
Sullivan-O'Keefe-Freeman (C'Scope)	Apr. 28
5714 The Persuader—Craig-Talman	May 5
5710 Daughter of Dr. Jekyll—Agar-Talbot	May 7
5712 The Oklahoman—McCrea-Hale (C'Scope) ..	May 19
5707 Let's Be Happy—Martin-Vera Ellen	
(formerly "Jeannie")	May 26

5716 Spook Chasers—Bowery Boys	June 2
5717 Hot Rod Rumble—Snowden-Hartunian ...	June 9
5718 Skin Dive Girl—Corday-Conway	June 9
5719 Love in the Afternoon—	
Cooper-Hepburn-Chevalier	June 30
5720 The Disembodied—Burke-Hayes	July 7
5721 Dino—Mineo-Keith	July 21
5702 Storm Out of the West—Robertson-Rory	
(formerly "Gun for a Town")	not set

Buena Vista Features

(477 Madison Ave., New York 22, N. Y.)

Westward Ho, the Wagons—	
Fess Parker (C'Scope)	Dec. 25
Cinderella—reissue	Feb.
Johnny Tremain—Stalmaster-York	July
Bambi—reissue	July

Columbia Features

(711 Fifth Ave., New York 22, N. Y.)

121 7th Cavalry—Scott-Hale	Dec.
124 Rumble on the Docks—Darren-Carroll	Dec.
117 The Last Man to Hang—Conway-Sellers	Dec.
111 The Gamma People—Douglas-Bartok	Jan.
126 Zarak—Mature-Wildnig-Ekberg (C'Scope)	Jan.
127 Nightfall—Ray-Keith-Bancroft	Jan.
128 Ride the High Iron—Taylor-Forrest-Burr	Jan.
125 Don't Knock the Rock—Dale-Haley	Jan.
122 The Silent World—Documentary	Jan.
127 Nightfall—Ray-Keith-Bancroft	Feb.
132 Wicked As They Come—Dahl-Carey	Feb.
129 Utah Blaine—Calhoun-Cummings	Feb.
130 Full of Life—Holliday-Conte	Mar.
134 The Man Who Turned to Stone—Jory-Doran ..	Mar.
135 Zombies of Mora Tau—Palmer-Hayes	Mar.
133 The Shadow on the Window—Carey-Garrett ..	Mar.
131 The Guns of Fort Petticoat—Murphy-Grant ..	April
The Tall T—Scott-Boone-O'Sullivan	April
The Phantom Stagecoach—Bishop-Crowley ..	April
The Strange One—Gazzara-Wilson	May
Abandon Ship!—Power-Zetterling	May
Sierra Stranger—Duff-FeGhee	May
Hellcats of the Navy—Reagan-Davis	May

Metro-Goldwyn-Mayer Features

(1540 Broadway, New York 19, N. Y.)

706 The Rack—Newman-O'Brien-Pidgeon	Nov.
709 Julie—Day-Jourdan-Sullivan	Nov.
707 A Tale of Two Cities—reissue	Nov.
708 Marie Antoinette—reissue	Nov.
710 The Great American Pastime—Ewell-Francis ..	Dec.
712 The Iron Petticoat—Hope-Hepburn	Dec.
711 Mutiny on the Bounty—reissue	Dec.
714 Edge of the City—Cassavetes-Pointer	Jan.
717 Slander—Johnson-Blyth-Cochran	Jan.
715 Green Dolphin Street—reissue	Jan.
716 Boys Town—reissue	Jan.
718 The Barretts of Wimpole Street—	
Jones-Gielgud (C'Scope)	Feb.
719 Hot Summer Night—Nielsen-Miller	Feb.
720 The Wings of Eagles—Wayne-O'Hara	Feb.
721 Invitation to the Dance—Gene Kelly	Mar.
722 Lizzie—Parker-Boone-Blondell	Mar.
723 10,000 Bedrooms—Martin-Bartok (C'Scope) ..	Mar.
724 Designing Woman—Peck-Bacall (C'Scope)	Apr.
727 The Vintage—Angeli-Ferrer (C'Scope)	Apr.
Gaslight—reissue	Apr.
The Postman Always Rings Twice—reissue ..	Apr.
Tarzan and the Lost Safari—Scott	May
This Could Be the Night—Simmons-Douglas ..	May
The Little Hut—Gardner-Granger-Niven	May
The Seventh Sin—Parker-Sanders (C'Scope) ..	June
Something of Value—Hudson-Wynter	June
The Bride Goes Wild—reissue	June
Our Vines Have Tender Grapes—reissue	June
Man on Fire—Crosby-Stevens	July
Silk Stockings—Astaire-Charisse (C'Scope) ..	July

Paramount Features

(1501 Broadway, New York 18, N. Y.)

- 5603 The Mountain—Tracy-Wagner-Trevor Nov.
5625 War and Peace—Hepburn-Fonda-Ferrer Nov.
5605 Hollywood or Bust—Martin & Lewis Dec.
5604 Three Violent People—Heston-Baxter-Roland... Jan.
5606 The Rainmaker—Lancaster-Hepburn Feb.
5607 Fear Strikes Out—Perkins-Moore-Malden Mar.
5608 Funny Face—Hepburn-Astaire Apr.
5609 The Buster Keaton Story—O'Connor-Blythe... May
5610 Gunfight At the O.K. Corral—
Lancaster-Douglas-Fleming May
5611 The Lonely Man—Palace-Perkins June
5612 Beau James—Hope-Douglas-Miles July
5613 The Delicate Delinquent—Lewis-McGavin July

RKO Features

(1270 Sixth Ave., New York 20, N. Y.)

(Ed. Note: RKO Pictures are now listed under Universal-International.)

Republic Features

(1740 Broadway, New York 19, N. Y.)

- 5602 A Woman's Devotion—Meeker-Rule Nov. 16
5603 Accused of Murder—
Brian-Ralston (Naturama) Dec. 21
5604 Tears for Simon—Farrar-Knight Jan. 4
5605 The Congress Dances—
German cast (C'Scope) Jan. 11
5606 Duel at Apache Wells—
Alberghetti-Cooper (Naturama) Jan. 25
5607 Affair in Reno—
Lund-Singleton (Naturama) Feb. 15
5608 Hell's Crossroads—
McNally-Castle (Naturama) Mar. 8
5651 The Red Pony—reissue Mar. 15
5652 The Woman They Almost Lynched—reissue. Mar. 29
5609 Spoilers of the Forest—Cameron-Ralston ... Apr. 5
5610 Man in the Road—Farr-Raines April 12

Twentieth Century-Fox Features

(444 W. 56th St., New York 19, N. Y.)

1956

- 624-7 Love Me Tender—
Presley-Egan-Paget (C'Scope) Nov.
626-2 The Desperados Are in Town—
Arthur-Reason (Regalscope) Nov.
630-4 Oklahoma—MacRae-Jones-Nelson (C'Scope) . Nov.
622-1 Teenage Rebel—Rogers-Rennie (C'Scope) ... Nov.
627-0 Anastasia—
Bergman-Hayes-Brynnner (C'Scope) Dec.
628-8 The Black Whip—
Marlowe-Gray-Mara (Regalscope) Dec.
631-2 Women of Pitcairn Island—
Craig-Bari (Regalscope) Dec.
632-0 Oasis—Morgan-Borchers (C'Scope) Dec.

1957

- 629-6 The Girl Can't Help It—
Ewell-North-Mansfield (C'Scope) Jan.
701-3 Three Brave Men—
Borgnine-Milland (C'Scope) Jan.
703-9 Smiley—Rafferty-Richardson (C'Scope) Jan.
702-1 The Quiet Gun—Tucker-Corday (Regalscope). Jan.
706-2 Oh, Men! Oh, Women—
Dailey-Rogers-Niven (C'Scope) Feb.
704-7 The True Story of Jesse James—
Wagner-Hunter-Lange (C'Scope) Feb.
705-4 Two Grooms for a Bride—Bruce-Carroll Feb.
709-6 The Storm Rider—Brady-Powers (Regalscope). Mar.
710-4 Heaven Knows—Mr. Allison—
Kerr-Mitchum (C'Scope) Mar.
708-8 River's Edge—
Milland-Quinn-Paget (C'Scope) Apr.
711-2 Break in the Circle—Tucker-Bartok Apr.
712-0 Kronos—Lawrence-Emery (Regalscope) Apr.
713-8 She Devil—Blanchard-Dekker (Regalscope) .. Apr.
714-6 Boy On a Dolphin—
Ladd-Loren-Webb (C'Scope) Apr.
715-3 China Gate—Cole-Barry (C'Scope) May
719-5 Desk Set—Tracy-Hepburn (C'Scope) May
Wayward Bus—Mansfield-O'Brien (C'Scope) .. May
The Restless Breed—Brady-Bancroft May
717-9 The Way to the Gold—
North-Sullivan (C'Scope) May
God Is My Partner—
Brennan-Hoyt (Regalscope) May

United Artists Features

(729 Seventh Ave., New York 19, N. Y.)

- Attack—Palace-Albert Oct.
The Boss—Payne-Bishop Oct.
The Man from Del Rio—Quinn-Jurado Oct.
Flight to Hong Kong—Calhoun-Rush Oct.
The Sharkfighters—Mature-Steele (C'Scope) Nov.
Running Target—Dowling-Franz Nov.
Revolt at Fort Laramie—Dehner-Palmer-Helm Nov.
The Peacemaker—Mitchell-Bowie Nov.
Gun the Man Down—Arness-Meyer Nov.
The King and Four Queens—Gable-Parker Dec.
The Wild Party—Quinn-Ohmart Dec.
Dance with Me Henry—Abbott & Costello Dec.
The Brass Legend—O'Brian-Gates-Burr Dec.
Drango—Chandler-Dru-London Jan.
Five Steps to Danger—Roman-Hayden Jan.
The Halliday Brand—Cotten-Lindfors Jan.
The Big Boodle—Flynn-Armendariz-Scala Jan.
Four Boys and a Gun—Sutton-Green Jan.
Crime of Passion—Stanwyck-Hayden Feb.
Men in War—Ryan-Ray Feb.
Pharaoh's Curse—Mark Dana Feb.
Tomahawk Trail—Connors-Cummings Feb.
Voodoo Island—Karloff-Tyler Feb.
Revolt at Ft. Laramie—Palmer-Helm Mar.
The Delinquents—Laughlin-Miller Mar.
Spring Reunion—Hutton-Andrews Mar.
Hit and Run—Moore-Haas Mar.
The Bachelor Party—Don Murray Apr.
12 Angry Men—Fonda-Cobb Apr.
Fury at Showdown—Derek-Smith Apr.
The Iron Sheriff—Hayden-Ford Apr.
War Drums—Barker-Taylor Apr.

Universal-International Features

(445 Park Ave., New York 22, N. Y.)

- 5701 The Unguarded Moment—Williams-Nader ... Nov.
5781 The Killers—reissue Nov.
5782 The Sleeping City—reissue Nov.
5702 The Mole People—Agar-Patrick Dec.
5703 Curucu, Beast of the Amazon—
Bromfield-Garland Dec.
5704 Everything But the Truth—O'Hara-Forsythe... Dec.
5705 Written On the Wind—Hudson-Bacall Jan.
5706 Four Girls in Town—Nader-Adams (C'Scope). Jan.
5705 Rock Pretty Baby—Saxon-Mineo Jan.
5708 The Great Man—Ferrer-Wynn-London Feb.
5709 Istanbul—Flynn-Borchers (C'Scope) Feb.
5710 The Night Runner—Danton-Miller Feb.
9701 The First Traveling Saleslady—
Rogers-Channing-Nelson Feb.
9702 Beyond a Reasonable Doubt—
Andrews-Fontaine Feb.
9703 Back from Eternity—Ryan-Ekberg Feb.
9704 Tension at Table Rock—Egan-Malone Feb.
9706 The Brave One—Ray Rivera (C'Scope) Feb.
9707 Death of a Scoundrel—Sanders-DeCarlo Feb.
9709 The Man in the Vault—Ekberg-Campbell Feb.
9710 Bundle of Joy—Reynolds-Fisher Feb.
5712 Battle Hymn—Hudson-Duryea-Hyer (C'Scope). Mar.
5711 Gun for a Coward—
MacMurray-Hunter (C'Scope) Mar.
5713 Mister Cory—
Curtis-Hyer-Bickford (C'Scope) Mar.
5715 The Incredible Shrinking Man—
Williams-Stuart Apr.
5714 Kelly and Me—
Johnson-Laurie-Hyer (C'Scope) Apr.
5716 The Tattered Dress—
Chandler-Crain (C'Scope) Apr.
5717 The Young Stranger—McArthur-Hunter ... May
5718 The Girl in the Kremlin—Barker-Gabor May
5719 The Deadly Mantis—Stevens-Talton May
5720 Man Afraid—Nader-Thaxter (C'Scope) June
5721 The Kettles on Old MacDonald's Farm—
Marjorie Main June
5722 Public Pigeon No. 1—Skelton-Blair June
5723 Joe Butterfly—Murphy-Nader (C'Scope) July
5724 Tammy and the Bachelor—
Reynold-Nielsen (C'Scope) July
Night Passage—Stewart-Murphy Aug.
Appointment with a Shadow—
Curtis-Pavan (C'Scope) Aug.
The Land Unknown—
Mahoney-Smith (C'Scope) Aug.

Warner Bros. Features

(321 W. 44th St., New York 18, N. Y.)

604	Toward the Unknown—Holden-Nolan	Oct. 20
605	The Girl He Left Behind—Hunter-Wood	Nov. 10
606	Giant—Taylor-Hudson-Dean	Nov. 24
607	Baby Doll—Malden-Baker-Wallach	Dec. 29
608	The Wrong Man—Fonda-Miles	Jan. 26
609	Top Secret Affair—Hayward-Douglas	Feb. 9
610	The Big Land—Ladd-Mayo	Feb. 23
611	Paris Does Strange Things—Bergman-Ferrer	Mar. 2
504	Rebel Without a Cause—reissue	Mar. 16
414	East of Eden—reissue	Mar. 16
612	The Counterfeit Plan—Scott-Castle	Mar. 30
614	The Spirit of St. Louis—Stewart (C'Scope)	Apr. 20
631	Jim Thorpe—All American—reissue	May 4
632	The Winning Team—reissue	May 4
633	Bright Leaf—reissue	May 4
634	The West Point Story—reissue	May 4
635	Strangers on a Train—reissue	May 4
636	Young Man With a Horn—reissue	May 4
615	Shoot Out At Medicine Bend— Scott-Craig-Dickinson	May 11

SHORT SUBJECT RELEASE SCHEDULE

Buena Vista—One Reel

74104	The Purloined Pup— Disney (reissue) (7 m.)	Oct. 5
74105	Billposters—Disney (reissue) (8 m.)	Oct. 26
74106	Pluto's Playmate— Disney (reissue) (8 m.)	Nov. 16
74107	Donald's Snow Fight— Disney (reissue) (7 m.)	Dec. 7
74108	Society Dog Show— Disney (reissue) (8 m.)	Dec. 28
74109	Donald's Gold Mine— Disney (reissue) (7 m.)	Jan. 18
74110	T-Bone for Two—Disney (reissue) (7 m.)	Feb. 8
74111	Dumbell of the Yukon— Disney (reissue) (7 m.)	Mar. 1
74112	Bone Trouble—Disney (reissue) (9 m.)	Mar. 22

Columbia—One Reel

1603	Silent Tweetment— Favorite (reissue) (6½ m.)	Nov. 1
1952	Blue Angel— Cavalcade of B'way (reissue) (10½ m.)	Nov. 8
1604	Coo-Coo Bird Dog— Favorite (reissue) (6 m.)	Nov. 15
1802	Midget Musclemen—Sports (9 m.)	Nov. 29
1552	Candid Microphone No. 4— (reissue) (11 m.)	Dec. 6
1605	Concerto in B-Flat Minor— Favorite (reissue) (8 m.)	Dec. 13
1953	Village Barn— Cavalcade of B'way (reissue) (10½ m.)	Dec. 20
1803	Tee Topnotchers—Sports (10 m.)	Dec. 27
1753	Meet Mother Magoo— Mr. Magoo (C'Scope) (6½ m.)	Dec. 27
1851	Hollywood Stars At a Party— Screen Snapshots (9½ m.)	Dec. 29
1553	Candid Microphone No. 5— reissue (10½ m.)	Jan. 3
1606	Robin Hoodlum—Favorite (reissue) (7 min.)	Jan. 17
1804	Sharpshooting Sportsmen—Sports (9 m.)	Jan. 31
1607	Fowl Brawl—Favorite (reissue) (6 m.)	Feb. 7
1608	Magic Fluke—Favorite (reissue) (7 m.)	Feb. 21
1754	Magoo Goes Overboard— Mr. Magoo (C'Scope) (6 m.)	Feb. 21
1954	Leon & Eddie's— Cavalcade of B'way (reissue) (11 m.)	Feb. 21
1852	Hollywood Star Night— Screen Snapshots (10 m.)	Feb. 28
1805	Flying Horses—Sports (9 m.)	Feb. 28
1554	Candid Microphone No. 6 (reissue) (10 m.)	Mar. 7
1609	Cat-Tastrophe—Favorite (reissue) (6 m.)	Mar. 14
1755	Matador Magoo—Mr. Magoo (C'Scope)	Apr. 25
1610	Punch De Leon— Favorite (reissue) (6½ m.)	Apr. 4
1955	The Versailles— Cavalcade of B'way (reissue) (10 m.)	Apr. 11
1611	Wacky Quacky—Favorite (reissue) (6 m.)	Apr. 18

Columbia—Two Reels

1403	Commotion On the Ocean— 3 Stooges (17 m.)	Nov. 8
------	----------------------------------------------	--------

1432	Jiggers My Wife— Shemp Howard (reissue) (18 m.)	Nov. 15
1120	Hop Harrigan—serial (reissue) (15 ep.)	Nov. 17
1475	Pardon My Nightshirt— Andy Clyde (16½ m.)	Nov. 22
1423	She Took a Powder— Vera Vague (reissue) (16½ m.)	Dec. 12
1433	The Sheepish Wolf— Harry Von Zell (reissue) (17½ m.)	Dec. 20
1424	Nervous Shakedown— Favorite (reissue) (15½ m.)	Jan. 3
1434	Where the Pest Begins— Shemp Howard (reissue) (17 m.)	Jan. 24
1404	Hoofs and Goofs—3 Stooges (15½ m.)	Jan. 31
1425	A Miss In a Mess— Vera Vague (reissue) (15½ m.)	Feb. 7
1441	Wonders of New Orleans— C'Scope Featurette (19 m.)	Feb. 14
1405	Muscle Up a Little Closer— 3 Stooges (17 m.)	Feb. 28
1140	Congo Bill—Serial (reissue) (15 ep.)	Mar. 2
1435	Stage Frights— Collins & Kennedy (reissue) (19 m.)	Mar. 7
1406	A Merry Mix-Up—3 Stooges (16 m.)	Mar. 28
1426	Hot Heir— Hugh Herbert (reissue) (16½ m.)	Apr. 4
1442	Wonders of Washington, D. C.— C'Scope Featurette (18 m.)	Apr. 18
1407	Space Ship Sappy—3 Stooges (16 m.)	Apr. 18

Metro-Goldwyn-Mayer—One Reel

W-864	Bad Luck Blackie— Cartoon (reissue) (7 m.)	Nov. 9
C-834	Blue Cat Blues—C'Scope Cartoon (7 m.)	Nov. 16
W-865	Cueball Cat—Cartoon (reissue) (7 m.)	Nov. 30
W-866	Senor Droopy—Cartoon (reissue) (8 m.)	Dec. 7
C-835	Barbecue Brawl—C'Scope Cartoon (7 m.)	Dec. 14
W-867	Little Rural Riding Hood— Cartoon (reissue) (6 m.)	Dec. 28
W-868	The Cat and the Mermouse— Cartoon (reissue) (8 m.)	Jan. 4
W-869	The Cuckoo Clock— Cartoon (reissue) (7 m.)	Jan. 18
C-836	Cat's Meow—C'Scope Cartoon (7 m.)	Jan. 25
W-870	Tennis Chumps— Cartoon (reissue) (7 m.)	Feb. 1
W-871	The Bear and the Hare— Cartoon (reissue) (7 m.)	Feb. 15
C-837	Tops with Pops—C'Scope Cartoon (8 m.)	Feb. 22
W-872	Saturday Evening Puss— Cartoon (reissue) (7 m.)	Mar. 8
W-873	Garden Gopher— Cartoon (reissue) (6 m.)	Mar. 22
C-838	Give and Tyke—C'Scope Cartoon (7 m.)	Mar. 29
W-874	Little Quacker—Cartoon (reissue) (7 m.)	Apr. 5
C-839	Timid Tabby—C'Scope Cartoon (7 m.)	Apr. 19
W-875	The Chump Champ— Cartoon (reissue) (7 m.)	Apr. 26
W-876	Safety Second—Cartoon (reissue) (7 m.)	May 3
C-840	Grin and Share It— C'Scope Cartoon (7 m.)	May 17
W-877	The Peachy Cobbler— Cartoon (reissue) (7 m.)	May 24
C-841	Feedin' the Kiddie— C'Scope Cartoon (8 m.)	June 17
W-878	The Framed Cat— Cartoon (reissue) (7 m.)	June 21
C-842	Seat Cats—C'Scope Cartoon (7 m.)	July 26

Metro-Goldwyn-Mayer—Three Reels

A-801	The Battle of Gettysburg— C'Scope Special (30 m.)	Oct. 5
-------	------------------------------------------------------	--------

Paramount—One Reel

B16-1	Fright from Wrong—Casper (6 m.)	Nov. 2
E16-2	I Don't Scare—Popeye (6 m.)	Nov. 16
H16-1	Hide and Peak—Herman & Katnip (6 m.)	Dec. 7
E16-3	A Haul in One—Popeye (6 m.)	Dec. 14
P16-2	Lion in the Roar—Noveltoon (6 m.)	Dec. 21
B16-2	Spooking About Africa—Casper (6 m.)	Jan. 4
P16-3	Pest Pupil—Noveltoon (6 m.)	Jan. 25
E16-4	Nearlyweds—Popeye (7 m.)	Feb. 8
H16-2	Cat in the Act—Herman & Katnip (6 m.)	Feb. 22
B16-3	Hooky Spooky—Casper (6 m.)	Mar. 1
P16-4	Fishing Tackler—Noveltoon (6 m.)	Mar. 29
E16-5	The Crystal Brawl—Popeye (6 m.)	Apr. 5

RKO—One Reel

(Ed. Note: RKO has discontinued distribution of short subjects. Walt Disney shorts that were formerly distributed by RKO now are being distributed by Buena Vista.)

Republic—Two Reels

- 5683 Dangers of the Canadian Mounted—
Serial (reissue) (12 ep.)Jan. 14

Twentieth Century-Fox—One Reel

1956

- 5611-9 One Note Tony—Terrytoon (reissue) (7 m.)..Nov.
7201-7 Lawrence Welk & His Champagne Music—
Movietone Melody (reissue) (9 m.)Nov.
5612-7 Mystery in the Moonlight—
Terrytoon (reissue) (7 m.)Dec.

1957

- 7701-6 Port of Sports—
Movietone (C'Scope) (9 m.)Jan.
5701-8 Topsy TV—Terrytoon (C'Scope) (7 m.)...Jan.
5731-5 Pirate's Gold—Terrytoon (7 m.)Jan.
7702-4 Divided By the Sea—
Movietone (C'Scope) (7 m.)Feb.
5702-6 Gag Buster—Terrytoon (C'Scope) (7 m.)...Feb.
5732-3 A Hare-Breadth Finish—
Terrytoon (C'Scope) (7 m.)Feb.
7703-2 Future Baseball Champs—
Movietone (C'Scope) (10 m.)Mar.
5703-4 A Bum Steer—
Terrytoon (C'Scope) (7 m.)Mar.
5733-1 African Jungle Hunt—Terrytoon (7 m.)...Mar.
7704-0 Bluefin Jury—Movietone (C'Scope) (8 m.)..Apr.
5704-2 The Bone Ranger—Terrytoon (C'Scope)...Apr.
5734-9 Daddy's Little Darling—Terrytoon (7 m.)..Apr.
7705-7 Orient Express to Hong Kong—
Movietone (C'Scope) (9 m.)May
5705-9 Gaston is Here—Terrytoon (C'Scope)May
5735-6 Love Is Blind—TerrytoonMay
7706-5 Guardians of the North—
Movietone (C'Scope)June
5706-7 Shove Thy Neighbor—Terrytoon (C'Scope)..June
5736-4 Beauty on the Beach—
Terrytoon (reissue) (7 m.)June
5707-5 Clint Clobber's Cat—Terrytoon (C'Scope)...July
5737-2 All This and Rabbit Stew—
Terrytoon (reissue) (7 m.)July

Universal—One Reel

1956-57

- 3631 Puny Express—Cartune (reissue) (7 m.)..Nov. 5
3632 Sleep Happy—Cartune (reissue) (7 m.)...Nov. 26
3633 Wicket Wacky—Cartune (reissue) (7 m.)..Dec. 17
3611 Woodpecker Meets Davy Crewcut—
Cartune (7 m.)Dec. 17
3671 Holiday In the Hills—Color Parade (9 m.)..Dec. 24
3612 Fowled Up Party—Cartune (7 m.)Jan. 14
3634 Sling Shot 6 7/8—Cartune (reissue) (7 m.)..Jan. 14
3672 Valley of Two Faces—Color Parade (9 m.)..Jan. 21
3635 Redwood Sap—Cartune (reissue) (7 m.)...Feb. 4
3691 Milk Run—Variety View (9 m.)Feb. 4
3673 Frozen Frontier—Color Parade (9 m.)Feb. 11
3613 Red Riding Hoodlum—Cartune (7 m.)Feb. 11
3636 Woody Woodpecker Polka—
Cartune (reissue) (7 m.)Feb. 25
3692 Monkeys are the Craziest—
Variety View (9 m.)Mar. 4
3614 Plumber of Seville—Cartune (7 m.)Mar. 11
3674 Junior Jamboree—Color Parade (9 m.)...Mar. 25
3693 Bears Go Rural—Variety View (9 m.)Apr. 1
3615 Box Car Bandit—Cartune (7 m.)Apr. 8
3616 Operation Cold Feet—Cartune (7 m.)May 6
3694 Brooklyn Visits Detroit—
Variety View (9 m.)May 6
3675 Crossroads of the Ages—
Color Parade (9 m.)May 20
3617 The Unbearable Salesman—Cartune (7 m.)..June 3
3695 Washington Zoo—Variety View (9 m.) ...June 17

Universal—Two Reels

- 3651 Riddles in Rhythm—Musical (15 m.)Nov. 25
3652 Skylarkin' Time—Musical (15 m.)Dec. 17
3653 Rhythms With Regis—Musical (15 m.)Feb. 11
3654 Golden Ladder—Musical (15 m.)Feb. 25
3601 Song of the Grape—SpecialMar. 3
3655 Golden Ladder—Musical (15 m.)Mar. 11
3656 Riot in Rhythm—Musical (15 m.)Apr. 8
3657 Dance Demons—Musical (15 m.)May 6
3658 Record Hop—Musical (15 m.)June 3

Vitaphone—One Reel

- 4502 Magic in the Sun—
Scope Gem (8 m.) (Anamorphic)Nov. 3
4704 There They Go-Go-Go—
Merrie Melody (7 m.)Nov. 10
4303 Daffy's Duck Hunt—
Hit Parade (reissue) (7 m.)Nov. 17
4705 Two Crows from Tacos—
Merrie Melody (7 m.)Nov. 24
4304 Henhouse Hennery—
Hit Parade (reissue) (7 m.)Dec. 1
4706 The Honey-Mousers—Merrie Melody (7 m.)..Dec. 8
4725 To Hare is Human—Bugs Bunny (7 m.)Dec. 15
4707 The Three Little Bops—
Merrie Melody (7 m.)Jan. 5
4708 Tweet Zoo—Merrie Melody (7 m.)Jan. 12
4305 Swallow the Leader—
Hit Parade (reissue) (7 m.)Jan. 19
4709 Scrambled Aches—Merrie Melody (7 m.) ..Jan. 26
4306 For Scent-Imental Reasons—
Hit Parade (reissue) (7 m.)Feb. 2
4726 Ali Baba Bunny—Bugs Bunny (7 m.)Feb. 9
4503 Under Carib Skies—
Scope Gem (8 m.) (Anamorphic)Feb. 16
4710 Go Fly a Kit—Merrie Melody (7 m.)Feb. 23
4307 Mouse Wreckers—
Hit Parade (reissue) (7 m.)Mar. 9
4711 Tweety and the Beanstalk—
Merrie Melody (7 m.)Mar. 16
4402 I'll Be Doggoned—SpecialMar. 30
4308 Dough for the Do-Do—
Hit Parade (reissue) (7 m.)Apr. 6
4727 Bedevilled Rabbit—Bugs Bunny (7 m.)Apr. 13
4712 Boyhood Daze—Merrie Melody (7 m.)Apr. 20
4309 Fast and Furry-Ous—
Hit Parade (reissue) (7 m.)Apr. 27
4713 Cheese It, the Cat—Merrie Melody (7 m.)..May 4
4714 Fox Terror—Merrie Melody (7 m.)May 11
4310 Bear Feat—Hit Parade (reissue) (7 m.) ...May 18
4728 Piker's Peak—Bugs Bunny (7 m.)May 25

Vitaphone—Two Reels

- 4002 Howdy Partner—SpecialDec. 22
4102 The Legend of El Dorado—Scope GemDec. 29
4003 Pearls of the Pacific—SpecialMar. 2

NEWSWEEKLY NEW YORK RELEASE DATES

News of the Day

- 263 Mon. (O) ...Apr. 1
264 Wed. (E) ...Apr. 3
265 Mon. (O) ...Apr. 8
266 Wed. (E) ...Apr. 10
267 Mon. (O) ...Apr. 15
268 Wed. (E) ...Apr. 17
269 Mon. (O) ...Apr. 22
270 Wed. (E) ...Apr. 24
271 Mon. (O) ...Apr. 29
272 Wed. (E) ...May 1
273 Mon. (O) ...May 6
274 Wed. (E) ...May 8
275 Mon. (O) ...May 13
276 Wed. (E) ...May 15
277 Mon. (O) ...May 20
278 Wed. (E) ...May 22

Fox Movietone News

- 30 Tues. (E)Apr. 2
31 Friday (O) ...Apr. 5
32 Tues. (E)Apr. 9
33 Friday (O) ...Apr. 12
34 Tues. (E)Apr. 16
35 Friday (O) ...Apr. 19
36 Tues. (E)Apr. 23

- 37 Friday (O) ...Apr. 26
38 Tues. (E)Apr. 30
39 Friday (O) ...May 3
40 Tues. (E)May 7
41 Friday (O) ...May 10
42 Tues. (E)May 14
43 Friday (O) ...May 17
44 Tues. (E)May 21
45 Friday (O) ...May 24

Universal News

- 27 Tues. (O)Apr. 2
28 Thurs. (E)Apr. 4
29 Tues. (O)Apr. 9
30 Thurs. (E)Apr. 11
31 Tues. (O)Apr. 16
32 Thurs. (E)Apr. 18
33 Tues. (O)Apr. 23
34 Thurs. (E)Apr. 25
35 Tues. (O)Apr. 30
36 Thurs. (E)May 2
37 Tues. (O)May 7
38 Thurs. (E)May 9
39 Tues. (O)May 14
40 Thurs. (E)May 16
41 Tues. (O)May 21
42 Thurs. (E)May 23

HARRISON'S REPORTS

Yearly Subscription Rates:

United States	\$15.00
U. S. Insular Possessions ..	16.50
Canada	16.50
Mexico, Cuba, Spain.....	16.50
Great Britain	17.50
Australia, New Zealand,	
India, Europe, Asia	17.50
35c a Copy	

1270 SIXTH AVENUE

New York 20, N. Y.

A Motion Picture Reviewing Service
Devoted Chiefly to the Interests of the Exhibitors

Its Editorial Policy: No Problem Too Big for Its Editorial
Columns, if It is to Benefit the Exhibitor.

Published Weekly by
Harrison's Reports, Inc.,
Publisher

P. S. HARRISON, Editor
AL PICOUULT,
Managing Editor

Established July 1, 1919

Circle 7-4622

A REVIEWING SERVICE FREE FROM THE INFLUENCE OF FILM ADVERTISING

Vol. XXXIX

SATURDAY, APRIL 13, 1957

No. 15

ENCOURAGING PRODUCTION NEWS

Increased production was very much in the news this week, and all of it is encouraging.

Of particular importance is the announcement by Joseph Vogel, president of Loew's, Inc., that, with realignment of studio activities for stepped-up production, MGM will release a total of thirty-six pictures in the 1957-58 fiscal year, many of which will go before the cameras during the coming summer and fall months. This figure represents an increase of six pictures over the thirty that will be released during the current fiscal year.

Along with the announcement of MGM's accelerated production plans, Vogel stated that the company has fifteen important films ready for release, including the special production of "Raintree Country," premiere engagements of which will be launched in key cities in the fall.

There is good news also from Universal. This week, Alfred E. Daff, the company's executive vice-president, told trade paper reporters that Universal will continue its "even flow" of product and that its production program for this year provides for more "blockbusters" than in previous years. Daff added that his company will produce 33 pictures in 1957 and release 36.

Figuring in other recent encouraging production and distribution plans were United Artists, which will again release 48 pictures this year; Allied Artists, which expects to produce between thirty-six and forty pictures in 1957 and release at least 36; and 20th Century-Fox, which is topping them all with a mass production program of 55 to 57 pictures for the next twelve months, and an overall 1957 distribution program of more than fifty attractions.

Incidentally, 20th-Fox has produced a 90-minute CinemaScope product feature outlining the company's augmented production program. The elaborate presentation will be shown for the first time on May 8 at New York's Roxy Theatre before an audience of exhibitors, representatives of the press, radio and television, and community leaders. It will be subsequently shown in every U.S. exchange city and eventually in every major city in the world as a demonstration of the company's confidence in the future of the industry and its firm desire to maintain motion pictures as the world's number one entertainment medium.

Despite the increased production and distribution plans of most of the film companies, however, the idea of exhibitor-sponsored production plans still is very much alive, even though such arrangements as the Makelim Plan and the TOA's Exhibitors Financial Group have been abandoned.

A new exhibitor-financed production plan aimed at bringing more pictures to the nation's theatres was

proposed this week in New York at a luncheon attended by approximately 100 of the metropolitan area's leading exhibitors.

The luncheon was sponsored by Max Cohen, Samuel Rinzler, Wilbur Snaper, Emanuel Frisch and Maury Miller, and among those attending were Julius Gordon, president of National Allied, and Ernest G. Stellings, president of the Theatre Owners of America. Both were reported as having endorsed the plan as individuals, and having stated that they would discuss it with their respective organizations. Meanwhile, plans are being formulated to hold similar luncheon meetings in all other exchange cities.

No specific details about the plan have been disclosed, but Cohen has told trade paper reporters that, once adequate financing is obtained, a production program of sixteen pictures can be started immediately. Cohen, without revealing exact figures, disclosed also that the plan calls for each theatre to put up a certain sum of money, somewhat like a stock investment, and that unanimous support was pledged by those attending the meeting. He added that representatives of the large national theatre circuits had attended the luncheon and that they had given their "blessing" to the plan.

Since no specific details of this new exhibitor-sponsored production plan have been made available, this paper cannot, of course, comment on its potential worth. It is good, however, to see exhibitors get together in a determined effort to do something about insuring a steady flow of product to their theatres.

HERE WE GO AGAIN

Representatives of National Allied, the Theatre Owners of America and the Motion Picture Association of America met on Monday of this week to discuss resuming arbitration negotiations. A press release described the meeting as "a most friendly discussion" in which "all three groups expressed a desire to find a basis for an industry system of conciliation and arbitration."

A tentative date of May 13 was set for the first arbitration meeting, to be held in New York.

Allied and TOA were represented at the meeting by Julius Gordon and Ernest G. Stellings, their respective presidents, and the MPAA was represented by Eric A. Johnston and Ralph Hetzel, of the association; Abe Montague, Columbia; Charles M. Reagan, Loew's, Inc.; and George Weltner and Robert J. Rubin, of Paramount.

Following the meeting, Gordon and Stellings sent letters to the Southern California Theatre Owners Association, the Independent Theatre Owners Association and the Metropolitan Motion Picture Theatres Association, inviting them to participate in the forthcoming arbitration conference.

**"Boy On a Dolphin" with Alan Ladd,
Clifton Webb and Sophia Loren**

(20th Century-Fox, April; time, 111 min.)

Filmed in Greece and enhanced by CinemaScope and De Luxe color, "Boy On a Dolphin" brings to the movie-goers, not only world-famous locations, such as the Parthenon, atop Athens' Acropolis, and the Amphitheatre of Epidauros, but also some of the most breathtakingly beautiful outdoor backgrounds ever seen on the screen. Aside from being a visual treat, the picture, based on the best-selling novel of the same name, is a colorful and interesting romantic adventure melodrama, centering around the complications that arise in the life of a beautiful and earthy Greek girl who discovers a long-lost art treasure while sponge-diving in the Aegean Sea. The story's mixture of drama, suspense and romance, with good touches of light comedy, stems from the fact that the discovery soon finds the girl torn between a desire to profit illegally from the treasure along with a group of greedy confederates, and her love for a handsome American archeologist who wants to deliver the treasure, without profit, to its rightful owners — the people of Greece. Sophia Loren, the voluptuous Italian actress, is ideal as the fiery heroine of the piece, and even though she wears simple clothes her physical beauty remains prominent. Alan Ladd is a bit too wooden as the archeologist. Suave Clifton Webb turns in another one of his incomparable caustic portrayals as a wealthy but shady art collector who tries to outsmart Ladd, aided by Miss Loren's duplicity. Added interest is given to the story by the fact that it is played out against ancient and modern backgrounds that fully capture the spirit and beauty of Greece:—

While sponge-diving near the island of Hydra with Jorge Mistral, her boyfriend, Sophia cuts her leg on an old sunken wreck and before ascending glimpses a golden statue of a boy riding on a dolphin. Mistral rushes her to Laurence Naismith, an expatriate English doctor addicted to drink, who dismisses her account of the statue as an hallucination, but when a nail he extracts from her thigh proves to have been made at the time of Christ, he investigates and establishes that she had found a long-lost treasure. Prodded by the doctor and by her greedy boy-friend, Sophia decides to sell the information about the location of the statue for enough money to make her independent and to enable her to send Piero Giagonio, her little brother, to college. She goes to Athens in search of a rich foreigner who will pay for the discovery and meets up with Ladd, head of the American Archeological Foundation. He agrees to meet her at a cafe that night to listen to her story more fully. While waiting for Ladd, she meets up with Webb, a wealthy but unscrupulous art collector, and inadvertently reveals her discovery to him. He cleverly dupes her out of meeting Ladd and, by offering her and her greedy friends a substantial sum of money, makes arrangements with them to deliver the statue to him and at the same time mislead Ladd. Meanwhile Ladd traces Sophia to Hydra and arranges with her to dive for the statue, but she pretends to have forgotten the exact location. He soon learns that she is in cahoots with Webb and becomes aware that she is misleading him. The story soon develops into a battle of wits between Ladd and Webb for posses-

sion of the statue, with Webb seeking to add it to his collection illegally, and with Ladd endeavoring to restore it to the Greek government. While attempting to mislead Ladd, who pretends not to be aware of her duplicity, Sophia falls deeply in love with him and he reciprocates her feelings. As a result of her love, she begins to see her actions in a new light and decides to turn the statue over to Ladd. Complications arise, however, when Mistral doublecrosses her, raises the statue from the deep and attempts to deliver it to Webb's yacht off-shore. But Ladd, aided by Sophia and her little brother, as well as Government officials, frustrates the effort. It all ends with the priceless statue delivered to the people of Hydra while Sophia and Ladd embrace.

It was produced by Samuel G. Engel, and directed by Jean Negulesco, from a screenplay by Ivan Moffat and Dwight Taylor, based on the novel by David Divine.

Family.

**"Shoot-Out at Medicine Bend" with
Randolph Scott, James Craig and
Angie Dickinson**

(Warner Bros., May 11; time, 87 min.)

Like most Randolph Scott Westerns, this one packs enough excitement, suspense and action to satisfy those who enjoy pictures of this type. Centering around the efforts of Scott and two of his pals to bring to justice a ruthless gang whose leaders controlled a town and victimized settlers in the area, the story is fashioned from a standard mold, but it is given a fresh twist by the fact that Scott and his buddies masquerade as peace-loving Quakers to combat the outlaws and bring law and order to the community. In addition to the usual gunplay and hard-riding, the film offers more than a normal share of light comedy because of the Quakers' disguises assumed by Scott and his pals. The characterizations are stereotyped, but the acting is competent. The black-and-white photography is sharp and clear:—

Weary of fighting in Indian wars, Scott, an army captain, accompanied by James Garner and Gordon Jones, his aides, heads for a peaceful Nebraska valley homesteaded by his brother. They arrive too late to save Scott's brother from marauding Indians and discover that the man had unsuccessfully defended himself with faulty ammunition bought in a store in Medicine Bend. They head for the town to right this wrong and, en route, while bathing in a creek, their clothes and money are stolen by bandits. A group of Quaker settlers provide them with the simple attire of their brotherhood and they continue to Medicine Bend. There, they find the town largely owned and controlled by James Craig, a personable but dishonest merchant. Sensing that Craig is behind the banditry and the faulty ammunition, Scott and his pals maintain their Quaker garb and take jobs in town. Scott becomes a helper in the store of Harry Harvey, an honest merchant, who was aided by Angie Dickinson, his pretty daughter. Garner and Jones get similar jobs in Craig's general store. Scott becomes convinced that Craig is behind the robberies when he sees Dani Crayne, an entertainer in Craig's saloon, wearing his mother's locket, which was stolen by the bandits. He and his pals secretly gather con-

clusive evidence of Craig's misdeeds, but complications arise when Craig, through Dani, who gets Jones drunk, learns that they really are soldiers. He arranges for his hired sheriff to arrest them on a framed murder charge. Scott escapes, but his pals are thrown in jail and sentenced to hang after a rigged trial. Meanwhile Scott meets with the Quaker settlers, convinces them that Craig is responsible for their trouble and informs them of his pals' predicament. Setting aside their pacifist learnings, the Quakers, led by Scott, come to town and slyly attack Craig's henchmen, permitting Garner and Jones to escape from the gallows. In the events that follow, the three soldiers prevent Craig and his gang from hi-jacking a shipment of goods consigned to Harvey's store, and in a showdown gun battle the bandits lose their lives when they inadvertently resort to their own faulty ammunition. It ends with Scott settling down in town with Angie as his bride, while his pals head west for further adventures.

It was produced by Richard Whorf and directed by Richard L. Bare from a screenplay by John Tucker battle and D. D. Beauchamp.

Family.

"This Could Be the Night" with Jean Simmons, Paul Douglas and Anthony Franciosa

(MGM, May; time, 103 min.)

"This Could Be the Night" is a highly entertaining adult blend of comedy, romance and music, photographed in black-and-white CinemaScope. If the fine reception accorded the picture at a sneak preview in a New York neighborhood theatre is any criterion, it should go over very well with the general run of audiences, particularly in large cities, and should benefit considerably from favorable word-of-mouth, even though the title promises less than it delivers. Centering around a pretty, unsophisticated schoolteacher who finds a part-time secretarial job in a night-club to supplement her inadequate income, the story, though simple, is a warm-hearted, amusing and, at times, uproariously funny account of her adventures as a result of her involvement with the wordly characters who own the club and work in it, and who throw a protective barrier around her in the belief that she is completely naive. Jean Simmons does an outstanding job as the teacher who endears herself with every one at the club but who becomes indignant over their efforts to protect her. Paul Douglas is excellent as her coarse but soft-hearted boss. A most impressive performance is turned in by Anthony Franciosa, a handsome newcomer to the screen, who plays the part of Douglas' rakish and belligerent young partner, who opposes Miss Simmons' employment only to fall in love with her. The dialogue is witty and, on occasion, racy, and the action moves along at a fast pace. Julie Wilson, as a sophisticated singer, and Niele Adams, as a "stripper," handle the lively musical interludes in fine style and contribute much to the comedy. Joan Blondell, as a former burlesque queen and Miss Adams' mother; J. Carroll Naish, as a temperamental chef; Rafael Campos, as a bus boy; and Zasu Pitts, as Miss Simmons' fretting landlady, are among the others in the cast who add much to the hilarity with their amusing characterizations. Ray Anthony and

his orchestra provide added entertainment and marquee values. The photography is fine:—

To supplement her limited income, Jean applies for a part-time secretarial job in the Tonic Night Club. Douglas heartily endorses her employment, but it is frowned upon by Franciosa, his younger partner, who felt that her refined personality was not in keeping with the club's atmosphere. On her first night on the job, Jean offends a philandering customer by failing to provide an alibi for him when his wife telephones to learn if he is at the club. Franciosa fires her on the spot, but on the following day Douglas compels him to go to school, apologize to Jean and talk her into coming back to work. She agrees, and in a matter of days makes herself the most useful and popular employee of the club, winning the friendship of all her co-workers by helping them with their personal problems. Franciosa, however, remains coldly aloof toward her. She discusses Franciosa's attitude with Douglas, who explains that he openly courted any number of stray females but considered "nice girls" like herself to be "poison." Irked by the implication that Franciosa does not consider her as much a woman as any one else, and indignant over everyone's efforts to protect her as though she can't take care of herself, Jean visits Franciosa in his bachelor apartment over the club and deliberately entices him to kiss her. An inquiry by Jean's landlady as to her whereabouts compels Franciosa to smuggle her out of his apartment under circumstances that lead Douglas to suspect that he had "wronged" her. This leads to a violent quarrel between Douglas and Franciosa. Jean, to break out of the protective barrier thrown around her, quits the Tonic and takes a job in a rival night-club that operated an illegal gambling room. Franciosa, now feeling protective himself, goes there to "rescue" Jean from her surroundings. She refuses to leave, but a sudden police raid quickly changes her mind. Franciosa helps her to escape the raid and then persuades her to return to the Tonic, where she agrees to become his wife so that he may give her permanent protection.

It was produced by Joe Pasternak, and directed by Robert Wise, from a screenplay by Isobel Lennart, based on short stories by Cornelia Baird Gross.

Adult fare.

MORE ON TELE-MOVIES

(Continued from back page)

promised you panaceas by providing baseball, football, boxing and other free special attractions and have turned you away from your objective of knocking out toll TV through the FCC, they have succeeded far beyond their own expectations.

"Don't be panicked or confused. Keep your eye on the ball and prevent toll TV in any form — through the air or through the cables. While 'one swallow does not make a Spring,' we recommend that the result of the Bartlesville test be watched carefully.

"There are some within and without TOA who do not wholeheartedly agree with my views as expressed in this statement. Nevertheless, I felt it incumbent upon me, as president of TOA, to state, at this time, the views of the vast majority of our membership."

MORE ON TELE-MOVIES

The following is the full text of a statement issued this week by Ernest G. Stellings, president of the Theatre Owners of America, relative to the current interest in plans to pipe movies by wire into the home television sets of subscribers:

"For the past several weeks, we of TOA, have been investigating and studying the so-called 'Cable Theatre,' an unproved and untried system for showing first-run movies in the home via wired TV.

"For a long time, the proponents of toll TV systems have been trying to get a 'foot in the door' to show first-run movies by use of the free airways. Exhibition has strongly opposed and will continue to oppose toll TV.

"The same basic idea has appeared on the scene—but now it is called a 'Cable Theatre,' which does not require FCC approval. Some exhibitors are becoming very interested in Cable TV, a system which provides the same competitive end result, to wit, first-run movies in the home. If toll TV or 'Cable Theatre' is successful on a wide basis, motion picture theatres may well be doomed.

"A great deal of interest has emanated from the forthcoming Bartlesville, Oklahoma 'Cable Theatre' test. Although the test has been announced, no cables nor equipment have been installed to date. There, the Video Independent Theatres operate all three theatres in the town. There is no competitive factor to consider, no bidding, no clearance, and no availability problems. Also to be noted is that Video owns and operates several community antenna networks in Oklahoma, as well as in other areas where it does not operate theatres. It has been pointed out that perhaps it is acting to protect its established antenna system from going out of business, should television stations or satellite stations be built within receiving distance of homes now on the system. Equally selfish motives exist with the other proponents of the 'Cable Theatre' systems. The effect of the current drive to sell exhibitors can be disastrous to exhibition. The promises and invitations to get on the band wagon are a one way ticket to business suicide. As stated recently by a leading theatre owner and television station operator, 'Once first-run pictures get into the homes, there will be no exhibitors left—only projectionists.'

"It is hard to believe that these systems will bring the industry the kind of money that is being dangled before the eyes of exhibitors. Will the home owners pay substantial sums of money required to enjoy this service? Also, what is there to prevent the home owner from selling tickets to his neighbors?

"There is also an important legal question involved. Can a city, or, a town, grant an *exclusive* franchise? Isn't the field wide open to anyone who has the cash to install 'Cable Theatres' and to compete with established theatres? Mr. Barney Balaban recently stated to the trade press that Telemeter would prefer to do business with whatever customer provides the most money. You can be assured that the promoters will sell to the highest bidder. Can you imagine what vicious competition there would be among the competing 'Cable Theatre' systems? What is there to prevent several different systems from being set up in the same town? What is there

to prevent pirating of pictures via concealed cable to the house next door?

"Exhibitor installation of the cable and toll system for the presentation of first-run movies will be a complete reversal of the industry's position and is tantamount to saying that 'It is all right if we control it, but it is all wrong if anybody else uses it.' It is obvious that the success of this idea is dependent on the procurement of first-run movies. It is our opinion that only a theatre owner who also has a 'cable theatre' is in a position to persuade distribution to make product available. This is especially true in a closed town situation such as Bartlesville. Once we have opened the gate in a closed situation, the way is clear to distribution to release first-run movies on widespread TV systems — when this happens our business is gone.

"We have been informed that a 'cable theatre' system means an investment of a minimum of \$350,000.00. Where is this money to come from? The money market is already too tight, with exhibitors unable to obtain adequate financing for improvements and mortgages.

"There is no assurance that distributors will go along with this idea, although it has been reported that several of the companies have agreed to supply product for the test.

"In competitive situations, the fight for availabilities, runs and clearances could blow the entire industry to bits and bring about thousands of law suits either by or against whoever might want to install 'cable theatres.' It has been estimated that at the present time, there is a backlog of anti-trust legislation of \$398,000,000.

"In competitive situations, it is conceivable that a sharing agreement could be worked out amongst exhibitors. This would, of course, reduce potential profits materially.

"Further, it seems improbable and impossible to operate the same feature picture 12 hours a day for two days, four days a week, two weeks. Other product would have to be shown on the 'cable theatre.' This means additional film rental. There already exists a major shortage of product for theatres.

"First class motion pictures, which will sell, cannot be made fast enough nor in sufficient quantities to satisfy the gluttonous appetite of television presentation; wide screen would be wasted, and scenes would be limited to closeups and simple shots, as the splendor and spectacle of the scenes that made the motion picture great appear as salt and pepper on the puny picture tube.

"Exhibitors for years, have been concerned with unfair competition from 16 mm films and now several systems are being offered which could be more powerful competition.

"Exhibitors should not be panicked nor should they be 'left out in the cold.' A 'watchful policy' should be adopted. Each exhibitor should carefully analyze the problem for himself. However, we feel that the 'cable system' is economically unsound and cannot prosper. We urge extreme caution, however, in whatever action may be decided upon.

"If the proponents of toll TV have kicked up dust in your eyes, have taken your mind off the FCC and

(Continued on inside page)

HARRISON'S REPORTS

Yearly Subscription Rates:

United States\$15.00
U. S. Insular Possessions. 16.50
Canada 16.50
Mexico, Cuba, Spain..... 16.50
Great Britain 17.50
Australia, New Zealand,
India, Europe, Asia 17.50
35c a Copy

1270 SIXTH AVENUE

New York 20, N. Y.

A Motion Picture Reviewing Service
Devoted Chiefly to the Interests of the Exhibitors

Its Editorial Policy: No Problem Too Big for Its Editorial
Columns, if It is to Benefit the Exhibitor.

Published Weekly by
Harrison's Reports, Inc.,
Publisher

P. S. HARRISON, Editor
AL PICOULT,
Managing Editor

Established July 1, 1919

Circle 7-4622

A REVIEWING SERVICE FREE FROM THE INFLUENCE OF FILM ADVERTISING

Vol. XXXIX

SATURDAY, APRIL 20, 1957

No. 16

COLORING THE FACTS

International Telemeter Corporation, the Paramount subsidiary company, has sent to exhibitors an elaborate 12-page brochure in which it explains the operation of the Telemeter system of pay-as-you-see showings of motion pictures via television in the home, either by wire or by air.

As can be expected, the brochure makes some glowing predictions for the future of Telemeter and points out the opportunities it offers to "progressive" exhibitors.

The one thing in the brochure that made this writer sit up and take notice is a statement concerning the Telemeter experiment held in Palm Springs, California, in November of 1953. This is what the brochure states:

"In Palm Springs Telemeter demonstrated dramatically how its system could be successfully operated by wire.

"Motion pictures were sold daily over the Telemeter system in Palm Springs and successfully. The pictures being shown were the same pictures playing in the local Palm Springs theatre. These pictures were booked for the theatre and the Telemeter wire system by the local exhibitor. The local exhibitor was in the happy position of not being concerned whether the public came to see his pictures in the theatre and paid their admission or stayed at home and saw his pictures and paid their admission and the public had the advantage of being able to choose whether they wanted to take the family out for the evening and see the picture on the big screen or stay at home and put their feet up and see it on their TV screen. Such a wire system of telemeter as we demonstrated in Palm Springs is available in any community today because such a wire system does not need FCC approval."

From what the brochure says about the Palm Springs Telemeter experiment, one receives the impression that it was eminently successful. But what are the facts, as published heretofore in this and other trade papers and never denied or refuted by the Telemeter Corporation?

The unnamed local exhibitor referred to in the brochure is Earl Strebe, who conducted the experiment by simultaneous showings of first-run pictures in his Plaza Theatre and over the Telemeter home video system. Of the approximately 800 TV sets in the area at that time, less than 200 were equipped for Telemeter reception over coaxial cables connected to their TV sets.

Within a few weeks after the experiment started, Strebe dropped the simultaneous showings of the pictures in his theatre and over the Telemeter system

for two reasons: His inability to obtain sufficient first-run product, and protests from the rival Sunair Drive-In Theatre, which complained to the Department of Justice that it had to play pictures after they had been shown over the Telemeter system. As a result of this complaint, Strebe stated that he had lost his first-runs for Telemeter showings, which then had to be restricted to last runs and reissues.

Back in April of 1954, Strebe told a reporter of *Showmen's Trade Review* that, as a result of being confined to old product, Telemeter business had been "very slow," and he admitted also that the experiment as a whole had not been profitable. He added that the experiment had affected the take at the theatre box-office, citing the fact that one of his customers, who spent about \$60 a month for himself and his family at the several Strebe-owned theatres, stayed at home and watched the movies. The Telemeter subscribers, said Strebe, paid an average of \$7 per month in the coin box attached to their sets.

Within six months after it started, the Telemeter experiment in Palm Springs was abandoned. The coin boxes and electronic devices were removed from the homes of the subscribers, and refunds were made of their installation fees.

As already stated, these facts have been published before and have never been either denied or refuted by those who are sponsoring Telemeter. Accordingly, the statements made in the brochure about the Palm Springs experiment must be judged as misleading.

WELCOME TO A NEW DISTRIBUTOR

A new distributing company on the American motion picture scene is the Rank Film Distributors of Amercia, Inc., which is a subsidiary of the J. Arthur Rank Organization of Great Britain. This new company, which is headed by Kenneth Hargreaves, held its first sales convention in New York last week, at which time Irving Sochin, general sales manager, announced a product line-up of fourteen British-made productions that will be distributed nationally.

As pointed out by Hargreaves in his keynote address to his sales force, "British films compete on equal terms with comparable Hollywood films in every market of the world except in the United States." He added that the purpose of RFDA is to adjust the situation. He further stated that the operation of the company will not be a short term enterprise and "given any luck the organization is here to stay and succeed."

Hargreaves expressed his confidence that, if the people of the United States are given an opportunity to see the pictures produced by the Rank Organiza-

(Continued on back page)

"The Buster Keaton Story" with Donald O'Connor, Ann Blythe and Rhonda Fleming

(Paramount, May; time, 91 min.)

Based on the career of the famed dead-pan comic of the silent picture days, "The Buster Keaton Story" offers much that is highly entertaining, but there also is much that is tiresome. The picture is at its best in the sequences where Donald O'Connor, who does a fine job of impersonating Keaton, recreates a number of the classic pantomime comedy routines that made Keaton famous, such as the launching of a boat in which he goes down to the bottom with the vessel; his walking canoe; his dive through a woman's stomach; his burning at the stake by savages; his soda fountain juggling act and numerous other slapstick antics that should provoke many laughs. The film misses fire, however, in the highly fictionalized account of his rise to fame and his downfall from popularity with the advent of sound, for his joys and disappointments are developed along formula lines and little imagination has gone into the treatment. The result is a presentation that lacks appreciable dramatic impact and that holds one's interest only mildly. Worked into the story is a romance with Ann Blythe, a studio employee, but it lacks conviction. Rhonda Fleming appears briefly in a few scenes as a silent movie queen. All in all, it is a "hot and cold" entertainment—highly amusing in the scenes that recreate Keaton's slapstick routines, and dull in its biographical aspects:—

After years of doing a knock-about vaudeville act with his parents, O'Connor decides to try his luck in Hollywood. He bluffs his way past the gateman at Famous Studios, where he strikes up an acquaintance with Ann, a casting director, who get him a small part as a card-player. His performance of the bit gets a big hand at the preview of the picture, and Larry Keating, the studio chief, signs him to a contract. His pictures prove sensationally successful and he soon demands and receives a revised contract. In due time he buys a fabulous 32-room mansion and plans to marry Rhonda Fleming, the studio's reigning movie queen. Ann, in love with O'Connor herself, goes on a trip to Europe to forget him. Meanwhile he is jilted by Rhonda, who had decided to marry a European Count. O'Connor's career continues to ride high and he soon demands half the profits of his pictures, for which he agrees to put up half the production costs. By this time, however, the "talkies" make their bow and the public begins to shy away from O'Connor's silent films. The studio tries him in a talkie but he can't cope with the microphone. He soon finds himself in financial difficulties and takes to drinking. Ann helps him out of one of his drunken scrapes and he compels her to marry him, but when he sobers up he bitterly resents her and suggests that she may have married him for his name. She tries to be a good wife to him but finally leaves him because of his persistent drinking. He then realizes his love for her and determines to let liquor alone. He goes back to vaudeville as a single and scores a success on his first engagement. His happiness is complete when Ann shows up backstage and informs him of their forthcoming child.

It was produced by Robert Smith and Sidney Sheldon. Mr. Sheldon also directed it and collaborated on the screenplay with Mr. Smith. Family.

"Hellcats of the Navy" with Ronald Reagan, Arthur Franz and Nancy Davis

(Columbia, May; time, 82 min.)

"Hellcats of the Navy" should prove fairly satisfying to those who do not object to war pictures. It does not, however, rise above the level of program fare. Familiar in theme and treatment, the story is the old one about a submarine commander who is compelled to make a decision that sacrifices one life to save many other lives but whose motive is misunderstood by his crew, particularly his second-in-command. It comes as no surprise when the next-in-command finds himself in a similar predicament and comes to the realization that he had misjudged his superior. There is considerable war action, with the crew endangered because of mines and depth bombs, but all this has been done so many times that it has lost much of the suspense usually associated with such sequences. There is some romantic interest, but it is of minor importance. The direction and acting are competent:—

In preparation for a plan to send a fleet of submarines through the heavily-mined Tsushima Strait and into the Sea of Japan, the submarine Starfish, commanded by

Ronald Reagan, is dispatched to the area to pick up two mines for study. Reagan assigns five frogmen to the task and they come back with the mines. Harry Lauter, one of them, delays his return, and Reagan is compelled to abandon him when an enemy ship is spotted bearing down on them. Because Lauter had made a play for Nancy Davis, a nurse in love with Reagan, the crew suspects that Reagan had deliberately sacrificed him. Arthur Franz, Reagan's next-in-command, frankly and bitterly states his suspicions to Reagan who, in a report on Franz, regretfully characterizes him as being emotionally unfit to command his own ship. Having solved the problem of rendering the mines harmless, the Navy assigns the Starfish to a series of test cruises through waters containing mines. During the tests, a crew member is injured seriously and, despite the danger, Reagan surfaces and rushes the injured man to a base hospital in time to save his life. Reagan is faced once again with a momentous decision of responsibility when the Starfish carries out an assignment to knock out enemy radar installations. A crew member fails to return from the mission and Reagan, to avoid the fire of shore batteries, is forced to submerge without him. In the course of events, Reagan, in a daring maneuver, follows a Jap merchantman through the Tsushima Strait to map a course through the mine-laden waters. He gets the information he needs but loses his ship in the process. Reagan and a handful of survivors are rescued by an American flying boat. He is given command of a new ship and ordered to lead a fleet of nine subs along the course he had charted. The mission is highly successful and many Jap ships are sunk. En route back, a crisis develops when some wires foul the submarine's rudder. Reagan descends in a diving suit to remedy the trouble. Franz, in temporary command, is forced to submerge without Reagan when a Jap destroyer appears on the horizon. He succeeds in sinking the destroyer and surfaces in time to rescue Reagan. The incident brings Franz to the realization that he had misjudged Reagan, who in turn recommends that Franz now is qualified for a command of his own.

It was produced by Charles H. Schneer and directed by Nathan Juran from a screenplay written by David Lang and Raymond Marcus, based on a book by Vice-Admiral Charles A. Lockwood. Family.

"The Iron Sheriff" with Sterling Hayden, Constance Ford and Darryl Hickman

(United Artists, April; time, 73 min.)

Where program western melodramas are acceptable, "The Iron Sheriff" should go over fairly well, for the actions of the characters are believable and one's interest in the somewhat different story is maintained throughout. Sterling Hayden does good work as the sheriff, and he wins the spectator's sympathy because of his being placed in an awkward situation—testifying against his son who was being tried for murder and robbery. As Hayden's son, young Darryl Hickman, too, wins the spectator's good will, for the accusation against him was based on circumstantial evidence. There is no comedy relief:—

Ellsworth, a South Dakota frontier town, buzzes with excitement because Darryl, son of Sheriff Hayden, is about to be tried for the holdup murder of a stagecoach driver and the robbery of a shipment of gold and silver. The evidence against him, however, is only circumstantial and points to his acquittal until a dying man informs Hayden privately that he had seen his son commit the crimes. Constance Ford, Hayden's fiancée, begs him not to show up at the trial with the new evidence. But Hayden, troubled by his conscience, takes the stand and shocks the court by revealing what had been told to him by the dying man. As a result, the boy is found guilty and condemned to hang. But Hayden, having faith in his son's innocence, sets out to find the real killer. Aided by John Dehner, a prominent trial lawyer, and by a range detective, he pursues numerous clues and finally comes to the conclusion that the only one who could have known about the stagecoach's movements was King Donovan, telegrapher at the express office. Donovan, suspecting that he would eventually be found out, clears out of town, but Hayden tracks him down and captures him. Brought back to town, Donovan confesses his guilt, thus clearing Hayden's son.

Jerome C. Robinson produced it and Sidney Salkow directed it from a screenplay by Seeleg Lester. Family.

"The Girl in the Kremlin" with Lex Barker, Zsa Zsa Gabor and Jeffrey Stone

(Univ.-Int'l, May; time, 81 min.)

This is the kind of melodrama that is ordinary as an entertainment but offers much that lends itself to exploitation. Centering around a search for Josef Stalin, the Russian dictator, who is depicted as undergoing plastic surgery to change his features after leading the Russian people to believe that he had died, the story is too utterly fantastic to be taken seriously. But since it deals with Stalin and plays up one of his weird fetichisms—having a pretty girl actually shorn of her hair and shaved bald, the picture, which is being backed by a heavy promotional campaign, may draw surprisingly well at the box-office. There is plenty of movement in the cloak-and-dagger action, even though it is neither convincing nor imaginative. The direction and acting leave much to be desired:—

About to be deposed as head of the government, Stalin (played by Maurice Manson) kills a man who looks like him and then submits to plastic surgery to disguise his features. He then goes into hiding while the public mourns his "death," taking along his personal nurse (Zsa Zsa Gabor) who was fanatically in love with him. Meanwhile in Berlin, the nurse's twin sister (also played by Miss Gabor) calls on Lex Barker, who operated a missing persons bureau, and seeks his aid to locate her sister. Barker contacts Jeffrey Stone, a one-armed underground worker, who learns that the missing twin was a Kremlin nurse and that Stalin may still be alive. The three seek out William Schallert, Stalin's oldest son, who despised his father, and he promises to aid them in the search. Stalin and his party are hiding out in an old monastery in Greece and, when they learn of the search, gunmen are dispatched to kill Barker and Stone. They fail in their mission but manage to kidnap Zsa Zsa. Barker and Stone trail her to the monastery, where they are captured. There, they are flogged by two of Stalin's girls while Zsa Zsa meets her twin sister and is shocked to discover that she had become a fanatical communist. Barker and Stone overcome a lone guard who enters their cell and steal his gun. They escape from the cell but in a running battle Stone is killed and so is Zsa Zsa's Communist sister. Barker finds Zsa Zsa, but both are recaptured and order shot. Their execution is halted at gunpoint by the sudden arrival of Stalin's son, who frees the prisoners and forces his father into a car. Driving recklessly, the son frightens Stalin who, trying to stop him, causes the car to go out of control. It plunges over a cliff, killing father and son.

It was produced by Albert Zugsmith and directed by Russell Birdwell from a screenplay by Gene L. Coon and Robert Hill, based on a story by Harry Rushkin and DeWitt Bodeen. Adult fare.

"The Ride Back" with Anthony Quinn, William Conrad and Lita Milan

(United Artists, May; time, 79 min.)

Theatres that play outdoor melodramas undoubtedly will find this one satisfactory, for it is considerably different from the average film of its type. The picture was shot in Mexico and has been printed in sepia, which is soothing to the eyes. As a man arrested and being brought to trial for murder, Anthony Quinn is a forceful character, yet human, for in the end, although he could have escaped, he stays on to face his punishment so that he could return to the woman he had left behind. His tender care of a little girl, the only survivor of a homestead family massacred by Apache Indians, is deeply human. There is considerable rugged action all the way through. There is also a decided sex angle, for Quinn lives with a Mexican girl, excellently played by Lita Milan, without the benefit of marriage. The photography is very good, and the outdoor scenery different:—

William Conrad, a Scottsville law officer, rides into a Mexican town to arrest Quinn, wanted for murder. Quinn had taken refuge below the border, where he had made himself a favorite with everybody except Victor Millan, the parish priest. Although warned, Quinn, in the company

of Lita, his sweetie, insolently faces the officer. Lita throws Conrad off guard and Quinn gets the drop on him, but the priest steps between them and Quinn surrenders. Quinn tells Lita that he will soon return after shaking off Conrad on the trail. As the journey begins, Quinn tries to bargain with Conrad for his freedom but is unsuccessful. He then warns Conrad to be on his guard, particularly at night when he has to get some sleep. The tension between the two men mounts and, at their first camp, Quinn tries to jump Conrad only to be subdued. Later that night Lita steals into the camp and fails in an attempt to stab Conrad. She spends the rest of the night with Quinn. As the two men cross the border, Lita is held forcibly by a sentinel. A small party of Apaches, armed and drunk, passes close to the men. Quinn asks Conrad to give him back his gun for protection but the officer refuses the request, even though Quinn vows that he had committed murder in self defense. Indian bullets compel the two to hole up in a ranch homestead for the night, and in the morning they discover Ellen Hope Monroe, a terrified little girl, whose family had been massacred. Too overcome with fright to speak, the child clings to Quinn and shows a dislike for Conrad. The two men forget their animosity in face of their common danger, and later, when the Indians attack them, Conrad is wounded seriously. He then hands a gun and ammunition to Quinn, who disperses the redskins. Realizing that Conrad can no longer subdue him, Quinn instructs Ellen to go to Scottsville and bring help for the wounded man. He then rides away, but he soon returns, having decided to cast his lot with his two companions and to face his punishment, if any.

William Conrad produced it and Allen H. Miner directed it from a screenplay by Antony Ellis. Adult fare.

"The Oklahoman" with Joel McCrea, Barbara Hale and Gloria Talbott

(Allied Artists, May 19; time, 80 min.)

Good western fare is offered in "The Oklahoman," which is enhanced by CinemaScope and DeLuxe color photography. It should go over well with those who enjoy pictures of this type, for the story is interesting and it is well directed and acted. Joel McCrea does his usual good job as the hero, and his fearlessness is believable in the situations where heroics are required. Gloria Talbott is competent as the Indian girl befriended by McCrea. Like most westerns, this one has a substantial quota of shooting and several killings. There is no comedy relief:—

While traveling by wagon to California, McCrea, a doctor, loses his wife at childbirth. The tragedy leaves him shattered, and he decides to settle down in Cherokee Wells, Oklahoma, with his infant daughter. He moves into the home of Esther Dale, an elderly widow, and soon becomes a highly respected resident. The little community is peaceful, except for Brad Dexter and Douglas Dick, brothers, hard-bitten characters who use any means to further their selfish interests. Most of the townfolk, however, accept them socially, including Barbara Hale, a young widow and Verna Felton, her mother. McCrea's life is disrupted when Miss Dale finds that the responsibility of boarding him and his daughter is too much for her and brings into the household Gloria Talbott, a beautiful Indian maiden. Miss Dale dies shortly afterwards and there is considerable gossip in town about McCrea's "Indian help." Meanwhile Dexter and his brother secretly discover oil on the land of Michael Pate, Gloria's father, and try to force him to sell, but Pate refuses their offer. Dick visits Pate's property to make sure about the oil. He is challenged by Pate and draws a gun on him but the Indian kills him in self defense. Pate reports the occurrence to the sheriff, who jails him to protect him from Dexter, the dead man's brother. Learning the facts about the oil, McCrea exposes Dexter and obtains a jury acquittal for Pate. Dexter, furious, forces McCrea into a gun battle and loses his life. McCrea, who thought that he loved Gloria, realizes that Barbara is his true love.

Walter Mirisch produced it and Francis D. Lyon directed it from a screenplay by Daniel B. Ullman. Family.

tion, a public following can be developed. And in apparent recognition of one of the reasons why there has not been greater public acceptance of British-made films, Hargreaves declared that one of the most important programs scheduled for development over the next year will be the building of young stars and the promotion of established Rank stars, such as Kenneth More, Dirk Bogarde, Virginia McKenna, Peter Finch and James Robertson Justice.

For many years, J. Arthur Rank has blamed the lack of public acceptance of British films in this country on what he believes is the inept handling of his product by American distributors. Now that he has set up his own distribution organization, he will have ample opportunity to prove that a following can be developed.

His task, however, will not be an easy one, for throughout the years the great majority of American movie-goers have shied away from British films mainly because most of them have an "arty" approach to the subject matter, resulting in an appeal that is generally limited to selected high class audiences. Another weakness is the unrestrained thick British accents of many of the players, resulting in dialogue that is frequently unintelligible to American picture-goers.

To repeat what has been published in these columns many times, there is nothing nationalistic about the American exhibitors insofar as what they show on their screens is concerned; the more product that is available to them the better they like it, provided, of course, that the films offered have entertainment qualities that will make them acceptable to the many rather than to the relative few that patronize the art theatres.

Mr. Rank has staffed his American subsidiary company with a competent sales force and with people who know their jobs in the fields of advertising, exploitation and publicity. It now remains for him to deliver entertaining pictures that will be understood and appreciated by the general run of American movie-goers, and that will be backed by appropriate promotional campaigns aimed at publicizing the films and popularizing his stars. If he can do this, the American exhibitors will not only welcome his new company as an additional source of product but will also beat a path to its door with play-dates.

HARRISON'S REPORTS wishes Mr. Rank the greatest possible success in his new venture.

20th-FOX SETS DATES ON PRODUCT FEATURE

Spyros P. Skouras, president of 20th Century-Fox, announced this week that "The Big Show," the 90-minute CinemaScope product feature outlining the company's ambitious program of 55 productions during the next 12 months, has been scheduled for a series of 41 showings in the United States and Canada starting May 8.

The product feature, slated for showing to exhibitors, stockholders, representatives of the press, radio and TV and community opinion-makers, will demonstrate, according to Mr. Skouras, 20th-Century-Fox's determination to offer the public an array of quality films designed to restore vast motion picture patronage and insure continuing prosperity for the nation's theatres.

Featured in "The Big Show" are Mr. Skouras, executive producer Buddy Adler, International president Murray Silverstone, vice-president Charles Einfeld, general sales manager Alex Harrison, and a line-up of 20th-Fox's top producers, directors and writers narrating scenes from all forthcoming productions either finished or now before the cameras.

With all showing beginning at 9:15 A.M., the schedule is as follows:

May 8 — New York (Roxy), Boston (Memorial), Chicago (Oriental), Philadelphia (Fox), Westwood (Village), San Francisco (Fox); May 9 — New York (Roxy), New Haven (Poli), Cincinnati (Albee), Washington (Capitol), Portland (Fox); May 10 — Albany (Palace), Cleveland (Hippodrome), Memphis (Malco), Seattle (5th Avenue); May 13 — Toronto (University), Buffalo (Buffalo), Detroit (Fox), Atlanta (Fox), Salt Lake City (Villa); May 14 — Pittsburgh (Harris), Milwaukee (Wisconsin), Jacksonville (Florida), Denver (Centre); May 15 — Winnipeg (Capitol), Indianapolis (Indiana), Minneapolis (Radio City), Charlotte (Carolina), Omaha (Orpheum); May 16 — St. Louis (St. Louis), Des Moines (Des Moines), New Orleans (Saenger); May 17 — Calgary (Uptown), Kansas City (Uptown), Houston (Met); May 20 — Dallas (Dallas); May 21 — Vancouver (Capitol), Oklahoma City (Criterion); May 23 — Montreal (Orpheum); May 24 — St. John (Paramount).

(Note: There will be two showings at New York's Roxy Theatre, May 8 and 9.)

It is hardly necessary to urge exhibitors to attend these showings, for none can afford to be without advance knowledge of what the future holds in store for them insofar as 20th-Fox product is concerned.

AN EARNED AND DESERVING HONOR

Abe Montague, Columbia's vice-president in charge of sales, will be honored by the combined entertainment industry on June 19 at a testimonial dinner at the Waldorf-Astoria in New York because of "his tireless efforts and outstanding accomplishments" as president of the Will Rogers Memorial Hospital, in Saranac Lake, N. Y.

This paper, as well as many exhibitors, have not seen eye-to-eye with Abe Montague on certain of his sales policies down through the years, but no one can question his sincere humanitarian efforts in behalf of the amusement industry's hospital. He has given freely and unselfishly of his valuable time, often at considerable expense to himself, to help establish the Will Rogers as a model institution dedicated to the care and treatment of show business people who have been stricken with tuberculosis, and under his devoted guidance great strides have been made in the hospital's Research Laboratories in a continuing effort to find better and faster ways to cure and to prevent the disease.

Montague has been aided, of course, by other top industry executives, but it is because of his inspiring leadership that the amusement world in general, and the motion picture industry in particular, can look with great pride and satisfaction at what has been accomplished at the Will Rogers Hospital.

The forthcoming testimonial dinner in his honor is recognition he richly deserves.

HARRISON'S REPORTS

Yearly Subscription Rates:

United States	\$15.00
U. S. Insular Possessions.	16.50
Canada	16.50
Mexico, Cuba, Spain.....	16.50
Great Britain	17.50
Australia, New Zealand,	
India, Europe, Asia	17.50
35c a Copy	

1270 SIXTH AVENUE

New York 20, N. Y.

A Motion Picture Reviewing Service
Devoted Chiefly to the Interests of the Exhibitors

Its Editorial Policy: No Problem Too Big for Its Editorial
Columns, if It is to Benefit the Exhibitor.

Published Weekly by
Harrison's Reports, Inc.,
Publisher

P. S. HARRISON, Editor
AL PICOUULT,
Managing Editor

Established July 1, 1919

Circle 7-4622

A REVIEWING SERVICE FREE FROM THE INFLUENCE OF FILM ADVERTISING

Vol. XXXIX

SATURDAY, APRIL 27, 1957

No. 17

20th-FOX AID POLICY PRODUCTIVE OF RESULTS

20th Century-Fox's policy of aiding small-town and subsequent-run theatres has resulted in the re-opening of 61 such theatres since mid-February, when the policy was put into effect, according to a first report on the program issued this week by Alex Harrison, the company's general sales manager. These 61 theatres, said Harrison, had been closed from one to more than two years.

Harrison reported also that a number of subsequent-run theatres, mostly in Canada, have converted successfully to first-run during the same period, thereby providing additional outlets for absorption of 20th-Fox's expanded 55-picture release schedule this year.

The resumption of operations by formerly closed small-town and sub-run theatres include 17 United States exchange areas, with the Minneapolis territory setting the pace with 10 re-openings during the past month.

Other U.S. re-openings include: Buffalo, 2; Charlotte, 5; Chicago, 2; Cincinnati, 1; Dallas, 3; Denver, 3; Detroit, 4; Indianapolis, 3; Los Angeles, 2; Memphis, 5; New Orleans, 3; New York, 1; Philadelphia, 1; Portland, 2; St. Louis, 1; and Seattle, 3.

The Canadian re-openings, according to Harrison, total 11.

From time to time different film company executives have made statements to the effect that they are concerned over the problems faced by the hard-pressed, smaller exhibitors, and that all possible consideration would be given to afford them needed relief, but in most cases the promises of relief never materialized and proved to be nothing more than lip service.

In the case of 20th Century-Fox, however, the results attained thus far under its announced policy of lending aid to the little fellow in exhibition clearly shows that it is backing up its words with deeds.

The 20th-Fox policy, as previously pointed out in these columns, reflects the sympathetic regard that Spyros P. Skouras, president of the company, has always felt for the welfare of the smaller exhibitors, as well as his sincere willingness to do something positive about their problems.

Mr. Skouras' efforts in behalf of the small theatre has won immeasurable good will for his company, and in appreciation of his efforts exhibitor organization leaders throughout the country have heartily endorsed the current sales drive conducted by 20th-Fox in commemoration of his fifteen years of leadership as president of the company. One of the finest tributes paid to Skouras was contained in a recent or-

ganizational bulletin of the Allied Independent Theatre Owners of Iowa, Nebraska, South Dakota and Mid-Central, which had this to say, in part, about his leadership over the past 15 years:

"During this time he has been a real leader and power in the best interest of our industry, with the courage and vision to introduce CinemaScope and produce many of our finest productions, and the heart to be concerned about the exhibitors' problems. We particularly endorse this drive and urge our fellow exhibitors to make it a huge success with contracts and playdates because Mr. Skouras and 20th Century-Fox today stand almost alone in the top producer-distributor echelon who apparently give a damn whether the smaller exhibitor survives. Without Spyros Skouras, the plight of the exhibitor would be well-nigh hopeless and the future, if any, dark indeed!"

These are the sentiments of an organization composed of small operators, and they are to be commended for their open display of appreciation to a man who has always had their welfare at heart.

CABLE THEATRES OF NO CONCERN TO ANTI-TOLL TV COMMITTEE

In his recent statement outlining his views as well as the views of the majority of his membership on so-called cable theatres, Ernest G. Stellings, president of the Theatre Owners of America, stated in effect that his organization is opposed to any form of subscription television, either by use of wires or the free airways.

The stand taken by Stellings apparently raised a question as to the position of the Committee Against Pay-As-You-See TV, which includes representatives of both Allied and TOA. Queried by the trade press on this matter, Trueman T. Rembusch, co-chairman of the Committee and Allied's representative, issued the following statement this week:

"May I state that the Committee has consistently taken the position that it is unalterably opposed to the use of the free air waves as a transmission medium for any form of slot machine TV. Furthermore, that the Committee is not opposed to the use of cables as a transmission medium for the Pay-As-You-See gimmick. The Committee's position has been supported by its many members, among whom are Allied and TOA.

"The Committee has never concerned itself with the merits, pro or con, of the cable theatre. That is a matter for each individual to decide for himself. If an individual is interested to the extent of investing substantial monies to install a cable theatre in his community it is of no concern to this Committee."

(Continued on back page)

**"The Garment Jungle" with Lee J. Cobb,
Kerwin Matthews, Gia Scala and Richard Boone**

(Columbia, June; time, 88 min.)

Powerful dramatic fare is offered in "The Garment Jungle," which deals with resistance to unionization and union-busting activities in New York City's gigantic garment manufacturing district. Shot against authentic back-grounds, the story has been directed and acted so skillfully that one feels as if he is watching a real-life occurrence. Lee J. Cobb turns in a most forceful performance as a strong-willed dress manufacturer, a rugged individualist who defiantly resists all efforts to unionize his shop and who pays "protection money" to a union-hating thug, effectively played by Richard Boone, unaware that he was employing gangster tactics and resorting to murder to combat union organizers. Robert Loggia, as a dedicated organizer who is murdered by Boone's goons; Gia Scala, as his beautiful and earthy wife; Kerwin Matthews, as Cobb's son, who disagrees with his father's stubbornness and sympathizes with the union; and Valerie French, as a glamorous buyer and Cobb's implied mistress, are among the others in the competent cast who contribute much to the forcefulness of the story. The dialogue is exceptionally good and, at times, quite frank. Many of the situations have a strong dramatic impact and, towards the finish, the action becomes highly melodramatic and suspenseful. The cast names are not too strong on marquee value but favorable word-of-mouth should be of considerable help at the box-office. The camera work is excellent:—

Returning from service in Korea to join the non-union dress manufacturing firm owned by his father, Matthews learns that Cobb's partner, who favored signing up with the union, had been killed in a fall down an elevator shaft. He learns also, with shock, that his father was paying protection money to Boone, who was suspected by union officials of having engineered the death of Cobb's partner. Matthews seeks out Loggia, a dedicated union organizer who was trying to organize Cobb's shop, and he soon sympathizes with his aims in the cause of justice. He urges his father to break with Boone, but Cobb rejects the suggestion and expresses confidence that Boone's strong-arm tactics will not get out of hand. Shortly thereafter, Boone's thugs murder Loggia, the same as they did Cobb's partner. Matthews, angered, goes to the assistance of Gia, Loggia's widow, and her infant son, and he vows to find the necessary proof that will indict Boone for the crime. Cobb at first cannot believe that Boone would resort to murder, but when the light finally dawns on him he resolves at once to break with the labor racketeer, to sign a union shop contract and to atone for his past moral blindness in whatever ways possible. Boone, determined to hold on to Cobb's account, has him killed when he refuses to reconsider his decision. Determined to destroy Boone, Matthews finds hope when he discovers that his father kept a secret set of books showing pay-offs to Boone—information that could jail him for income tax evasion and set the authorities on the murder trail. He brings the books to Gia's home for safekeeping, pending their delivery to the District Attorney. When Matthews is kidnapped by Boone's thugs and taken to his office, Gia rushes to the authorities with the books. Meanwhile Boone demands that Matthews continue to operate the business on a non-union basis and to pay him protection money. Matthews refuses and Boone starts to beat him up savagely. The police arrive in time to rescue Matthews and to apprehend the labor racketeer and his entourage. As the new head of the business, Matthews signs up with the union and looks forward to marrying Gia.

Harry Kleiner produced it and wrote the screenplay, based on articles by Lester Velie. Vincent Sherman directed it.

Adult fare.

**"The Living Idol" with Steve Forrest,
Liliane Montevecchi and
James Robertson Justice**

(MGM, no rel. date set; time, 101 min.)

Superbly photographed in CinemaScope and Eastman color, "The Living Idol" offers fascinating views of ancient ruins in the Yucatan as well as modern-day landmarks in the environs of Mexico City. As an entertainment, however, it leaves much to be desired, for its story, which has a reincarnation theme, is a rambling tale about an archaeologist who becomes obsessed with the idea that the Mexican daughter of an associate is the reincarnation of a Mayan maiden who had been sacrificed in ancient times to the Jaguar-god, the oldest and most terrifying of Mexican divinities. The action centers around the archaeologist's efforts to recreate her story in modern terms, a task in which he resorts to so much perplexing dialogue concerning science and the supernatural that it will strike the vast majority of movie-goers as a lot of mumbo-jumbo that is beyond their comprehension. Consequently, one loses interest in the proceedings, which on the whole are rather tedious even though there are sequences here and there that are exciting and suspenseful, particularly in the closing reels, where a jaguar, released by the archaeologist from a Mexico City zoo, attacks him viciously and then makes its way through the streets to the heroine's home, where it is killed by her boy-friend in a fierce struggle to the death.

James Robertson Justice turns in an effective performance as the archaeologist, but the characterization is too enigmatic to be understood and appreciated by the rank-and-file picture-goers. Liliane Montevecchi is not too impressive as the Mexican girl who is plagued by the thought that she is the reincarnation of the maiden sacrificed to the mythical god, and Steve Forrest is routine as a news correspondent who falls in love with her and lends her his protection. The picture's best asset is the extraordinary photography, but it is not enough to overcome its entertainment deficiency. It is not going to be easy to sell this one to the public.

Albert Lewin wrote the story and screenplay and directed it, and he co-produced it with Gregorio Walerstein.

Unobjectionable morally.

**"Public Pigeon No. 1" with Red Skelton,
Vivian Blaine and Janet Blair**

(Univ. Int'l—RKO, June; time, 79 min.)

"Public Pigeon No. 1" offers enough laughs and chuckles to satisfy the general run of audiences, particularly the Red Skelton fans, even though it has its shortcomings and does not rise above the level of program fare. Photographed in Technicolor, it is a zany type of comedy in which Skelton, as a not overly-bright lunchroom counterman, is victimized by two phony stock swindlers who make him their unwitting confederate. The story itself is pretty thin, but it serves well enough as a framework for Skelton's goofy slapstick antics, at which one cannot help laughing. When Skelton is off the screen, however, the comedy is mostly unfunny. An hilarious sequence is the one where the police decide to let Skelton escape from prison in the expectation that he will lead them to the crooks. Even though the warden and the prison guards secretly help him, he fouls up the prison break to such an extent that they practically have to evict him. The photography is fine:—

Having jointly saved \$1500 with Janet Blair, his sweetheart, Skelton loses it all when he is sold worthless stock by Allan Joslyn and Benny Baker, a pair of confidence men, who were aided by Vivian Blaine. The swindlers drop out of sight, but Skelton locates them eventually and threatens to have them arrested. They change his mind by convincing him that they are really FBI agents, and by swearing him in as a "courier," after promising to return his money. Skel-

ton's duties include delivering phony stocks and collecting money from clients. The police "bunco" squad, headed by Jay C. Flippin, gets on his trail. Sensing this, the swindlers tell Skelton that his duties require that he go to prison to give the Government a secret agent there. Arrested, Skelton goes to jail when he refuses to give any information to the police. Realizing that Skelton had deposited his collections in a safety deposit box, the swindlers tell him that they will arrange his escape. Meanwhile he had confided to Janet that he is really a G-Man, and she, aware that he had been hoodwinked again, informs the police. Flippin arranges with the warden to let Skelton escape so that he can lead the police to the crooks. Skelton thinks that the crooks had arranged the escape and he eventually makes the break in spite of himself. He hurries to the swindlers for further orders and they realize that he was being used to trap them. When they try to involve him in another crooked scheme, he suddenly realizes that he is being "taken." He escapes, and the chase winds up backstage at a nightclub, where Skelton becomes the unwitting member of an acrobatic act. By the time the crooks get their hands on him, the police arrive and rescue him. It all ends with Skelton receiving a \$10,000 reward for helping to apprehend the thieves, enabling him to marry Janet.

It was produced by Harry Tugend, and directed by Norman Z. McLeod, from a screenplay by Mr. Tugend, based on a story by Don Quinn and Larry Berns, and a teleplay by Devery Freeman.

Family.

**"Joe Butterfly" with Burgess Meredith,
Audie Murphy, George Nader
and Keenan Wynn**

(Univ.-Int'l, July; time, 90 min.)

A pretty good service comedy, photographed in Cinema-Scope and Technicolor. Filmed mostly in Japan against authentic and colorful backgrounds, the story is somewhat similar to "Teahouse of the August Moon" in that it deals with the post-war mixups in Japan of a group of five GI correspondents for Yank Magazine, the Army weekly, who resort to all sorts of defections to get out an edition of their paper within a deadline of three days. A considerable part of the comedy stems from their involvement with a likeable Japanese confidence man, excellently played by Burgess Meredith, whose larcenous nature solves many of their problems but also creates new ones. Adding to the general hilarity is a running conflict between the Yank representatives and a loud-mouthed but influential civilian correspondent, amusingly played by Keenan Wynn, and their troubles with Fred Clark, a blustering colonel, who is always ready to throw the book at them for violations of Army rules and regulations. The action is not without its slow moments, for the dialogue is sometimes excessive and the comedy somewhat strained, but on the whole it keeps one chuckling throughout and on occasion is quite hilarious. The photography is fine:—

Included among the Yank correspondents who have to get out an edition of the magazine in Tokyo immediately after V-J Day are George Nader, the editor, and Charles McGraw, John Agar and Frank Chase. Audie Murphy, their brash but ace photographer, had been ordered shipped back to the states after one of his periodic run-ins with Wynn and Clark. Among other problems faced by the Yank staff are the finding of office space and the thwarting of Wynn's efforts to take over the only printing press available to the occupation forces. Luck comes their way when they are accosted by Meredith, who obtains living and working quarters for them in a private home whose residents included Keiko Shima, a beautiful Japanese girl. The staff makes use of Meredith's beguiling talent for innocent larceny to take care of their needs. Sent out to locate a camera, he returns with Murphy, who had jumped the ship returning him home. Meredith manages also to "borrow"

cases of foodstuff intended for Wynn, with which he not only supplies the Yank staff but also needy Japanese families. Complications arise when Meredith brings Wynn to the house in the belief that he is a friend of the Yank correspondents. Amazed at their comfort and luxury, he threatens to expose them, but they appease him by offering him an exclusive story from Tokyo Rose, whom they claim to have captured. Later, when he returns for the story, he discovers that they are trying to pass off a fake Tokyo Rose on him. To stop him from notifying Clark of their irregular activities, the Yank staffers hold him prisoner. Clark, however, manages to get word of their hideout and rushes there with two M.P.'s. Just as he is about to take stern action against them for imprisoning Wynn and harboring Murphy, Meredith shows up with the real Tokyo Rose. Delighted to share in the glory of her capture, Clark forgives them all.

It was produced by Aaron Rosenberg and directed by Jesse Hibbs from a screenplay by Sy Gomberg, Jack Sher and Marion Hargrove, based on a play by Evan Wylie and Jack Ruge.

Family.

**"Bail Out at 43,000" with John Payne,
Karen Steele and Paul Kelly**

(United Artists, May; time, 78 min.)

A passable program melodrama, best suited for the lower half of a double bill. Centering around the development and testing of an automatic ejection seat from high-altitude jet bombers, the story itself is a rather routine tale dealing with the risks taken by Air Force flyers who make the tests, and with a case of jitters suffered by one of the flyers prior to his undertaking the dangerous mission. There is some fascination and thrills in the sequences where the flyers bail out at high altitudes and hurtle through space for many thousands of feet before opening their parachutes, but on the whole there is more talk than action and very little suspense. The characterizations are stereotyped and the performances standard:—

Paul Kelly, a colonel commanding a six-man team experimenting with the automatic ejection seat, has three men available to make the actual tests. These include John Payne, Eddie Firestone and Adam Kennedy. When Kelly selects Firestone to make the first jump, the selection disturbs Payne, who looks upon Kelly's decision as nothing less than lack of confidence in his fitness. To Karen Steele, his wife, however, Payne admits to both a feeling of relief at being able to avoid the dangerous mission and extreme agitation over his own case of jitters. On the following day, something goes wrong with the test and Firestone suffers a broken neck. Kelly selects Kennedy to make a second test, but Kennedy, disturbed over Firestone's mishap, goes on a drinking spree and suffers an attack of appendicitis. Determined to go through with the experiment, Kelly, sensing an abnormal tenseness in Payne, asks him if he can handle the job. Payne accepts, but openly shows his resentment to the question. News that afternoon of the death of a fellow officer in a plane crash does not help Payne, and during the night he tosses fitfully in the throes of a nightmare. Karen, realizing his mental agony, quietly slips out of the house and goes to Kelly, begging him to call off the test. Payne reacts furiously when he learns what Karen had done, and when he reports for the experiment he finds Kelly preparing to make the test himself. He begs Kelly to change his mind, pointing out that his own future peace of mind depended on his making the jump. Kelly agrees reluctantly. At an altitude of 43,000 feet, Payne bails out from a B-47 and, after dropping six miles through space, opens his parachute and floats gently down to safety. The experiment is a complete success, and Payne, no longer afraid of being afraid, becomes his old self once again.

It was produced by William C. Thomas and Howard Pine, and directed by Francis D. Lyon, from a screenplay by Paul Monash.

Family.

The Committee's position of not opposing the use of cables as a transmission medium for Toll TV is sound and correct, for the use of such a system provides clear and absolute protection of the public interest in that it will not usurp the free air waves. Unfortunately, the advocates of Toll TV want no part of such a system because it will entail heavy monetary investments without assurance of public support. Moreover, it would be completely inconsistent for the Committee to take a stand against wired Toll TV when exhibitors themselves have used and are using such means to bring special events to their patrons via theatre television. It is only in its opposition to the use of the free air waves by Toll TV that the Committee is on solid ground.

ANOTHER IMPORTANT 15th ANNIVERSARY

It seems as if 1957 is a year to celebrate a 15th anniversary with a sales drive.

The first was the "Spyros P. Skouras Anniversary Celebration," from March 24 to May 4, commemorating his 15th year as president of 20th Century-Fox.

Now comes Allied Artists, which has designated May 15 to June 15 as the "Etta V. Segall Date Drive Month" in honor of their congenial and pretty booker at the New York exchange, who is celebrating her 15th anniversary with the company.

The popular Miss Segall has a host of exhibitor friends who will be more than happy to join this tribute to her and, though the success of the sales drive honoring her probably will not match the one honoring Skouras, the results should make her justifiably proud.

UA STOCK SALE OVERSUBSCRIBED

On Thursday morning, United Artists ended its status as the last of the privately-owned major motion companies when a total of \$17,000,000 of debentures and common stock of the corporation was offered for sale to the public. This public offering, the first for the company in its long history, consisted of \$10,000,000 of 6 per cent convertible subordinated debentures, due May 1, 1969 and priced at 100 per cent, and 350,000 shares of common stock priced at \$20 a share.

Within a few hours after the offering was made, F. Eberstadt & Co., the managing underwriter, announced that it had been oversubscribed and that the books were closed, thus indicating that the stock offering was well received in financial circles.

Of the common shares, 250,000 were sold for the company's account, and the remaining 100,000 shares for the account of the eight-man management group, headed by Robert S. Benjamin, chairman of the board, and Arthur B. Krim, president, under an arrangement by which they continue to own majority control of the company.

Ever since the Benjamin-Krim group took over the company's management in 1951, when it was operating at a substantial loss, the gross income has increased from \$20,136,829 for 1951 to \$64,771,784 for 1956, with net earnings for the same period rising from \$313,398 to \$3,106,497.

The proceeds received from the public sale will be applied to the payment of part of the company's

debt obligations, and the remainder will provide additional working capital primarily for production financing of independent producers.

The rise of United Artists under the progressive guidance of the present management team has been nothing short of fabulous and is one of the remarkable success stories of the industry. It is good to know that this team will continue its leadership and keep United Artists going as a dependable and invaluable source of product that is both imposing and plentiful.

"If All the Guys in the World . . ." with an all-French cast

(Buena Vista, April; time, 95 min.)

This French-made production is an unusually good suspense drama, centering around a group of radio amateurs in widely separated countries who, through their own short-wave transmitters and heroic efforts, save the lives of a food-poisoned crew on a small French fishing trawler far out at sea. The picture, which has French dialogue and English subtitles, no doubt presents a selling problem for the general run of theatres, but movie-goers who can be induced to see it should find it quite satisfying. The story itself is inspiring as well as suspenseful, for it depicts how these radio "hams," people of different countries and creeds, stretch out a helping hand to fellow-men in distress. The direction and acting are fine, the characterizations interesting, and there are good touches of light comedy here and there to relieve the tension.

Briefly, the story opens up with the crew members of the trawler, somewhere in the North Sea, falling ill from a mysterious ailment. The captain radios for help over the ship's short-wave transmitter, and his distress signal is picked up by a "ham" in Togoland, Africa, who summons a doctor from the jungle. The doctor speaks with the captain by short-wave and, after diagnosing the illness as food-poisoning, gives him instructions for first aid and tells him to await the arrival of an anti-botulism serum, which must reach the sick men within twelve hours to save their lives. The Togoland "ham" relays the urgent call for serum to France, where he makes contact with an 18-year-old boy, who, after considerable trouble, obtains the serum from the Pasteur Institute in Paris. He places the serum aboard a Polish plane bound for Munich, and radios a blind "ham" in that city and gives him instructions to transfer the serum aboard an American plane bound for Copenhagen, where a Norwegian plane would fly it to the sick men. Complications arise, however, when the Polish plane lands in East Berlin. An American friend of the blind "ham" tries to retrieve the package only to be arrested by the Russians for entering their zone without authority. Precious hours are lost while the Russians investigate the matter, but when they are finally made to understand that 12 lives are at stake, they join the effort to save the men and fly the serum to Copenhagen. There, it is picked up by the Norwegian plane, which flies out to sea and parachutes it to the stricken men in the nick of time. A brief synopsis cannot convey the heightened suspense caused by the different delays in delivering the serum.

It was produced by Christian-Jaque and directed by Jacques Remy.

Family.

HARRISON'S REPORTS

Yearly Subscription Rates:

United States	\$15.00
U. S. Insular Possessions.	16.50
Canada	16.50
Mexico, Cuba, Spain.....	16.50
Great Britain	17.50
Australia, New Zealand, India, Europe, Asia	17.50
35c a Copy	

1270 SIXTH AVENUE

New York 20, N. Y.

A Motion Picture Reviewing Service
Devoted Chiefly to the Interests of the Exhibitors

Its Editorial Policy: No Problem Too Big for Its Editorial
Columns, if It is to Benefit the Exhibitor.

Published Weekly by
Harrison's Reports, Inc.,
Publisher

P. S. HARRISON, Editor
AL PICOUULT,
Managing Editor

Established July 1, 1919

Circle 7-4622

A REVIEWING SERVICE FREE FROM THE INFLUENCE OF FILM ADVERTISING

Vol. XXXIX

SATURDAY, MAY 4, 1957

No. 18

ALLIED'S FORTHCOMING BOARD MEETING

(Editor's Note: The following is the text of a bulletin issued this week by National Allied's headquarters in Washington, concerning the organization's Spring board meeting, which will be held at the Whittier Hotel in Detroit, May 7-9).

The complete agenda for Allied's spring board meeting was mailed to the directors and alternates last week in order that they might discuss it with their regional associates and come to the meeting prepared to reflect the views of the organizations they represent on the important matters contained therein.

The board meeting, which will open Tuesday morning, May 7, will be preceded by a meeting of the Emergency Defense Committee. This is Allied's watchdog committee on trade practices and all matters relating to film. It will review all developments since the Cincinnati meeting in February and, if conditions call for it, will recommend a program of action to the board.

There is considerable speculation as to the course which the Committee may recommend. Mounting dissatisfaction with the Antitrust Division of the Department of Justice has led some to think the Committee may recommend turning the glare of publicity upon that agency in hopes of modifying its antagonistic attitude toward the motion picture business and, especially, toward the independent theatre owners.

Several Allied leaders have protested that the division is utterly biased and acts upon that bias in total disregard of the facts and the law in all matters affecting the motion picture business. As a result of this bias the division seems automatically (a) to decide all issues between the motion picture business and television in favor of television; (b) to decide all issues between the film companies and exhibitors (including the major circuits) in favor of the film companies; and (c) to decide all issues between the major circuits and the independent circuits in favor of the circuits.

As recently reorganized by President Gordon, the Emergency Defense Committee now consists of Irving Dollinger, as chairman, with Horace Adams, Abe Berenson, Jack Kirsch, Ben Marcus, Rube Shor, Alden Smith, Wilbur Snaper and Nathan Yamins, as members and Abram F. Myers, as counsel.

Prints and Availabilities

Delayed availabilities is at the bottom of a majority of the complaints received by organization headquarters. About the only chance an exhibitor has to make a profit nowadays is to run product while it is fresh. Among the practices blamed by them for having to play stale product are (a) special handling of pictures so that they are not offered to the subsequent runs and smaller cities and towns for license until the profit has been wrung out of them by the favored first runs; (b) shifting of prints from one territory to another before the accounts in the first territory have all been served; (c) withholding from subsequent runs of pictures nominated for Academy Awards with a view to giving them a return engagement in the downtown first-run theatre. (The discussion under this heading will feature Warner Brothers' handling of "Giant" for which the company had great expectations.); and (d) Buena Vista's withdrawal of "Westward Ho" from availability in order to remove it from first-run competition with the "Cinderella" reissue.

Arbitration

Since the board meeting will take place on the eve of the first meeting of the arbitration negotiating committees, it is expected that this subject will be fully discussed.

The directors have been asked to come to Detroit prepared to state their views as to the extent to which an arbitration system, "as recommended by the Senate Select Committee on Small Business," can provide a remedy for current complaints regarding trade practices.

In particular, the directors have expressed keen interest in the possibility of securing relief from the long waiting periods between the close of the initial engagement of a picture in their area and the date when they are privileged to play it.

The Allied negotiating committee named by Mr. Gordon consists of himself, Myers, Shor, Yamins (or Lider) and Berenson. These men will all be at the board meeting and will absorb at first-hand the views and wishes of the directors.

COMPO

The mail vote on resuming participation in COMPO, thus far received, shows that the representatives of 16 units favor reaffiliation while only one is opposed. While this constitutes a decisive majority of the board, four have not yet voted, and one of them, representing an important unit, has informed national headquarters that he desires additional time in which to consider the subject.

Official notification to COMPO will, therefore be postponed until the board meeting in order to hear and consider any suggestions that the representatives of the missing units may wish to offer.

At the meeting, the board will choose a suitable person to represent Allied in the Managing Committee (Triumvirate) as well as eight representatives in COMPO'S Executive Committee.

These undoubtedly will be chosen from among the directors and alternates and, as a result of the discussions, they will know the views of the board concerning the policies and activities of COMPO.

Allied's reaffiliation with COMPO is greatly simplified by the fact that the provisions of the by-laws designating Allied as a charter member have not been altered and are still in effect.

Allied's Kiamesha Lake Convention

Messrs. Stern, Dollinger and Snaper of Allied Theatre Owners of New Jersey, who are charged with staging Allied's 1957 National Convention at the Concord Hotel, Lake Kiamesha, will report on the progress made on this project.

The attitude of those in the "know" has steadily advanced from optimism to enthusiasm as the plans have developed. In addition to the customary attractions of an Allied convention, the film clinics, business sessions, etc., the committee will offer the delegates the facilities of one of the finest resort hotels in the world, at unusually low rates, only 65 miles from New York City.

Because of its proximity to the big cities of the East, its accessibility from New York, the marvelous accommodations offered and the bargain rates, a vast attendance is expected.

And Many Other Subjects

Also listed for discussion in the seven-page agenda are (a) proposals for promotional plans to be carried on by the theatres; (b) telemovics and Toll-TV; and (c) false advertising by sponsors and local broadcasters of motion pictures shown on television.

"The Little Hut" with Ava Gardner, Stewart Granger and David Niven

(MGM, May; time, 98 min.)

Photographed in Eastman color, this ultra-sophisticated romantic comedy has its funny moments, thanks mainly to the droll antics of David Niven, but on the whole its story about a young woman who is stranded on a desert island with her neglectful husband and would-be lover is no more than moderately amusing. Its box-office potential looks promising, however, for it stars Ava Gardner as the scantily-clad heroine of the piece and her voluptuous physical attributes are displayed consistently to the best advantage. It is by no means a picture for the kiddies, for, even though Miss Gardner does nothing immoral, the subject matter puts a heavy accent on sex and is highly suggestive in dialogue, situations and costuming. The hub of the story is concerned with Niven's efforts to convince Stewart Granger that Ava, his (Granger's) wife, should be shared between them, while Ava uses Niven's desire for her to rouse Granger's jealousy. All this makes for a number of amusing situations but it begins to wear pretty thin long before the closing sequence. The color photography is below par in spots:—

With Granger, her titled husband, frequently out of the country on official duty for the British government, Ava is a constant companion to Niven, Granger's best friend and her one-time suitor. When Granger returns home after a lengthy absence, Ava suggests that they take a trip on their yacht, hoping to make it a second honeymoon. Granger agrees, but insists upon inviting a number of their friends, including Niven. The yacht founders and sinks in a severe storm, but Ava and Granger, together with Niven and their pet Alsatian, manage to reach a tropical desert island in a lifeboat. Granger, a man of ingenuity, builds two huts, a large one for himself and Ava, and a small one for Niven. Bored by this arrangement, Niven, seeking an agreement whereby Ava may be shared between them, lies to Granger that he and Ava had been lovers for the past six years. Ava, seeking to rouse Granger's jealousy, goes along with the lie. Outraged, Granger decides that as Captain of his ship he is empowered to grant Ava divorce and does so. He promptly moves into the little hut, leaving Ava to Niven, but Niven's amorous intentions are frustrated by the dog, who guards Ava's bed. To make matters worse, Niven soon finds himself treated as a husband while Granger now assumes all the glamour of a lover. Complications arise when a murderous-looking native suddenly appears on the scene, ties up Granger and Niven and forces Ava into her hut. There, she discovers that he is really the ship's chef and that he had made camp on the other side of the island. Ava makes it appear as if she had sacrificed her honor to save Granger and Niven, and swears the chef to secrecy regarding his identity. But the sudden appearance of a rescue ship puts an end to the subterfuge. Back in London, Niven establishes that Ava's divorce on the island was illegal and he hurries to her home with advice on how to legalize it. He is shocked to find her still living with Granger and knitting a garment for an addition to the family.

Mark Robson directed it and co-produced it with F. Hugh Herbert, who wrote the screenplay based on a play by Andre Roussin.

Strictly for adults.

"The Burglar" with Dan Duryea, Jayne Mansfield and Martha Vickers

(Columbia, June; time, 90 min.)

Except for the fact that it is much too long for what it has to offer, "The Burglar" shapes up as a fairly good program crime melodrama. The story itself is interesting, but it is handicapped by the fact that it veers off into uninteresting side issues concerning the backgrounds of several of the characters and the reasons why they follow a life of crime. Despite this weakness in the story structure, however, the action has a satisfactory quota of suspense and excitement, and the direction and acting are competent. Dan Duryea turns in his usual good performance as the leader and mastermind of the burglarly gang, and a surprisingly good acting job is delivered by Jayne Mansfield as a gang member who creates complications when she falls in love with a renegade policeman who was after a diamond necklace stolen by her confederates. Needless to say, Miss Mansfield's presence in the cast can be ballyhooed to advantage. The Steel Pier in Atlantic City provides a fascinating back-

ground for the exciting finale in which Duryea is killed and the crooked cop apprehended:—

Aided by Jayne, Peter Capell and Mickey Shaughnessey, Duryea manages to steal a valuable diamond necklace from the home of a wealthy woman, despite temporary interference by two policemen who check up on his parked car. While Duryea and his confederates hole up in their hide-away pending an opportunity to dispose of the necklace, the police start an intensive search for them. Meanwhile it is revealed that Duryea, as an orphan, had been befriended by Jayne's father, an old burglar, and that he had been taking care of Jayne ever since her father had been killed in a robbery attempt. When Shaughnessey makes a pass at Jayne, Duryea decides to send her to Atlantic City. One night Duryea is picked up in a bar by Martha Vickers and quite by accident he discovers that she is in cahoots with Stewart Bradley, one of the two cops who saw him on the night of the robbery. He learns also that they were plotting to steal the necklace for themselves, and that Bradley had tracked Jayne to Atlantic City. Duryea heads for Atlantic City with Shaughnessey and Capell, and en route Shaughnessey is killed by troopers who attempt to intercept their car. Duryea manages to reach Jayne and warns her about Bradley, but Jayne, revealing that she had fallen in love with Bradley, refuses to leave. In the events that follow, Bradley murders Capell and sets out after Duryea and Jayne in a chase that ends on the Steel Pier. There, Duryea hands over the necklace after first making a deal with the crooked cop to let Jayne go. Bradley then shoots Duryea and the police arrive as he stands over his body. He explains that Duryea was trying to escape after throwing the necklace into the ocean but Martha, arriving on the scene calls him a liar. The police find the necklace in his possession and arrest him for murder.

It was produced by Louis W. Kellman and directed by Paul Wendkos from a screenplay by David Goodis, based on his own novel.

Adult fare.

..

"Sierra Stranger" with Howard Duff

(Columbia, May; time, 73 min.)

Though it has a fair quota of physical action, this program outdoor melodrama has been produced amateurishly. The story, aside from being unpleasant, is so complicated that it keeps the spectator puzzled as to what it is all about. Moreover, the actions of the characters do not ring true. At best, it is suitable for the lower half of a mid-week double bill if nothing better is in sight. There is no comedy relief. The photography is so-so:—

While heading for the California town of Colton to file a gold-mining claim, Howard Duff comes upon Robert Foulk and Barton MacLane viciously beating Ed Kemmer. Duff drives off the two attackers and the grateful Kemmer explains that they were trying to jump his mining claim. In further gratitude, Kemmer tells Duff to call on Dick Foran, his half-brother, promising that he will grubstake him. At Colton, Duff gets a cool reception from Eve McVeagh, Foran's wife, who, upon learning that Kemmer had sent him, refuses to say where her husband can be found. Duff also meets Gloria McGhee, Kemmer's former girl-friend, who had tired of his immaturity. Foulk and MacLane catch up with Duff at a local saloon and their efforts to beat him up are thwarted by the timely arrival of Foran, who defends Duff against their charge that he had helped Kemmer jump their claim. Foran reveals a deep feeling for Kemmer, explaining to Duff that his half-brother is wayward but not mean. Foulk, who owned the supply store, refuses to sell any goods to Duff and this starts another fight, which is stopped by the sheriff. That night Kemmer steals into town and pleads with Foran for immediate supplies so that he could rush to a new gold strike in the north. Foran pleads with him to remain and clear himself of the charge of claim-jumping but Kemmer convinces him that he cannot wait. After obtaining the supplies, Kemmer rides away fast, overtakes a stagecoach and robs it of a shipment of gold. Duff, now in love with Gloria, learns that Kemmer had mistreated her during his visit; he sets out after him along with a posse. He locates the culprit, who is killed accidentally when they struggle for possession of a gun. Foran, infuriated, determines to kill Duff, but he changes his mind in the realization that his brother had been a bad egg.

It was produced by Norman T. Herman and directed by Lee Sholem from a story and screenplay by Richard J. Dorso.

Family, if they can stand it.

**"Johnny Tremain" with Hal Stalmaster,
Luana Patten and Jeff York**

(Buena Vista, July 1; time, 80 min.)

The dramatic historical events that sparked America's War of Independence in 1775 has been brought to the screen by Walt Disney in fine Technicolor hues and with evident great care to depict these events in as authentic a manner as possible. The end result, however, is a mildly interesting entertainment that is given more to talk than to action and that is singularly lacking in appreciable dramatic power, excitement and suspense. Told through the experiences of a silversmith's young apprentice named Johnny Tremain, who is caught up in the happenings that led to the war to end "taxation without representation," the story depicts such epic events as the Boston Tea Party, Paul Revere's midnight ride and the Battles of Lexington and Concord. Except for the two battles, which take place in the closing reels, there is something spiritless about the Colonists' opposition to the British, mainly because the British themselves are seemingly tolerant of the moves made against them. It may be argued that this tolerant British attitude is historically accurate, but even if such is the case the fact remains that it is not dramatically effective because one does not feel that the Colonists are in real danger. The acting is competent, but no one in the cast means anything at the box-office. The production values are very good, and so is the photography:—

Hal Stalmaster, an apprentice to Will Wright, a Boston silversmith, burns his hand seriously with molten silver and cannot continue on the job. Unable to find new work, Hal seeks assistance from Sebastian Cabot, a wealthy tea merchant, revealing for the first time that he is really Cabot's nephew and proving it by means of a silver family cup left to him by his mother. Cabot disbelieves Hal's story and has him arrested for stealing the cup. Whit Bissell, a prominent lawyer, successfully defends Hal and induces him to join the Sons of Liberty, a group pledged to oust the Redcoats from Boston. Hal becomes a secret messenger for the group and, when the British Governor rejects the Colonists' demands for the return to England of a tea shipment, he gives a pre-arranged signal that alerts the Sons of Liberty to converge on the British ship Dartmouth and dump the despised tea overboard. Tension increases when the Sons of Liberty refuse the Governor's demand that they surrender their arms and ammunition. A British force is dispatched to Concord to seize the Colonists' arsenal, and Hal, aided by Luana Patten, his former employer's granddaughter, spreads the news while Paul Revere (played by Walter Sande) rides off to Concord to alert the Minutemen. The Colonists try to block the British at Lexington only to be routed, but later, at Concord, they turn the tide of battle and drive the British back to Boston, inflicting heavy losses. The Colonists' victory celebration is tempered by a warning from their leaders that the fight for liberty had just begun.

It was directed by Robert Stevenson from a screenplay by Tom Blackburn. Family.

**"Gun Duel in Durango"
with George Montgomery, Ann Robinson
and Steve Brodie**

(United Artists, May; time, 73 min.)

A routine western melodrama, suitable for the lower half of a double bill. The story is the moss-covered one about an outlaw who determines to go straight but whose efforts to lead a life of respectability are thwarted temporarily by his former colleagues who force him to become involved in several more holdups. Despite the story's familiarity and the stereotyped characterizations, it offers a sufficient quota of shooting, killings and hard-riding to satisfy the undiscriminating action fans. The direction and acting are competent, and the photography sharp and clear:—

Having quit his leadership of a notorious gang of outlaws to go straight, George Montgomery rides a lonely trail into Texas. He comes upon 10-year-old Bobby Clark, whose father had died in their covered wagon, and he helps the youngster bury the man. Just then his outlaw gang, now led by Steve Brodie, rides up. They insist that he resume their leadership and give him 30 days in which to think it over. Taking Bobby with him, Montgomery rides to Durango, where he looks up Ann Robinson, his former sweetheart, convinces her that he had determined to reform and induces her to become Bobby's guardian. He refuses to marry her, however, until the matter between himself and his former gang is settled. Montgomery obtains employ-

ment as a teller in the local bank and leads a respectable life while the 30 days of grace given to him nears its end. In the events that follow, the gang plans to rob the bank and forces Montgomery to join the plot by kidnapping Bobby. To save the child, Montgomery accedes to the gang's wishes but decides to surrender to the sheriff after the robbery. The holdup comes off as planned and Bobby is returned to Ann unharmed. Montgomery, unable to convince the sheriff that he had an unwilling role in the robbery, is compelled to escape arrest. He heads for the gang's hideout and there kills the outlaws one by one in a furious gunfight until only Brodie is left. He captures Brodie after wounding him and hauls him back to the sheriff as a witness to the truth. With his innocence established, Montgomery weds Ann and they adopt Bobby as their son.

It was produced by Robert E. Kent and directed by Sidney Salklow from a screenplay by Louis Stevens. Family.

**"Something of Value" with Rock Hudson,
Dana Wynter and Sidney Poitier**

(MGM, June; time, 113 min.)

Based on Robert C. Ruark's best-selling novel of the same name, this is a powerful though grim dramatic account of the conflict between present-day British pioneers in the Kenya colony of British East Africa and the native Mau Mau organization, a band of renegades dedicated to driving the whites out of the area so as to bring freedom and equality to the native blacks. Much of the sensational Mau Mau atrocities featured in the novel have been eliminated in the screen version, but the terrorism depicted still is so brutal and violent that it can hardly be considered entertainment for the squeamish. Photographed against actual Kenya backgrounds, which add to the realism of the action, the well-written story contains much that is thought-provoking concerning racial equality yet does not resort to preachment, and the dramatic situations are given strong impact by reason of the fact that the bloody conflict centers around the lives of one well-meaning English family and a young Mau Mau leader who had worked on the family ranch. Acting honors go to Sidney Poitier for his outstanding portrayal of the young Mau Mau leader, an intelligent youth who does not sympathize with the terroristic methods employed by the organization against the ruling white minority but who goes along with such tactics when his own dignity is violated and his father is jailed for adhering to a tribal custom. Rock Hudson is quietly effective as a young Englishman who had grown up with Poitier as boyhood chums only to become his chief adversary, although recognizing the justice of his desire for equality. The others in the cast are highly competent. The direction is first-rate, and so is the photography:—

Hudson, member of a British pioneer family, had been raised in Kenya with Dana Wynter and with Poitier, a native boy. As boys, Hudson and Poitier had enjoyed a close relationship, but in growing up Poitier had become increasingly conscious that he was not considered to be Hudson's equal, even though Walter Fitzgerald, Hudson's father, treated the natives on his ranch with consideration. One day Robert Beatty, Hudson's brother-in-law, slaps Poitier for forgetting his inferior status. Poitier runs away, and he becomes even more embittered when his father is jailed for adhering to a tribal custom that results in the killing of a new-born infant. He joins a Mau Mau renegade band led by Juana Hernandez. Meanwhile Dana returns to Kenya after six years of school in England and marries Hudson. Shortly thereafter, the Mau Maus strike in full fury, and a band led by Poitier kills Beatty and seriously injures Wendy Hiller, Beatty's wife and Hudson's sister. Hudson becomes a community warden and turns from a man of peace to one of vengeance. In due time Hudson learns that Poitier had become the most feared of the Mau Mau leaders and now had a wife and child. Hoping for a peaceful settlement and an end to the bloodshed, he locates Poitier in the mountain wilderness and persuades him to surrender with his band. Before Hudson can reach a rendezvous with Poitier to effect the surrender, white hot-heads ambush the Mau Maus and kill Poitier's wife in the process. Poitier, however, escapes with his year-old son. Hudson locates Poitier but is unable to convince him that he was not responsible for the ambush. In a struggle between the two men, Poitier is killed when he falls onto the spikes in a pit designed to trap animals. Taking Poitier's baby son with him, Hudson heads for home with hope that he can raise the child in a more peaceful existence.

It was produced by Pandro S. Berman and directed by Richard Brooks from his own screenplay. Adult fare.

**"Rock All Night" with Dick Miller,
Abby Dalton and The Platters**

(*Amer.-Int'l*, April; time, 65 min.)

An ordinary program picture. The action is based, not on a straight story, but on a number of isolated episodes. There are several musical interludes of the popular variety, but these are not too impressive. As a matter of fact, comparatively little footage is devoted to the music. The outstanding situation is where Dick Miller cowers two killers and makes them surrender to the police without a fight. Miller, who plays the part of a short man who is constantly belligerent toward big men, is good in the part, better in fact than the material:—

Because he is short, Miller hates all big fellows and his belligerence keeps him in constant trouble. He drops into a night-club where the Platters are entertaining and before long loses his temper and is bounced out, but not before he starts a fight between the bartender and the headwaiter. Miller wanders into small bar frequented by varied characters, among whom are Jonathan Haze and Russell Johnson, two local punks, and Abby Dalton, a new singer being promoted by Mel Welles, a small-time agent. Abby flops badly when she auditions. Suddenly a man dashes in to tell of a dual murder during a robbery down the street. He recognizes Haze and Johnson as the killers and flees, but Johnson shoots him dead. The two punks arrogantly threaten to kill any one else who gets in their way. Only Miller refuses to cringe. The police arrive and Abby is made to sing to make things appear normal. But Miller taunts the killers and, when he notices that they had lost their nerve, he slams Johnson against a wall and takes his gun away from him. Haze surrenders gladly when the police close in. Abby who had proved that she could sing well, decides that she does not want a singing career and proudly leaves the bar with Miller.

Roger Corman produced and directed it from a screenplay by Charles B. Griffith who based it on a story by David P. Harmon.

Adults.

**"The Storm Rider" with Scott Brady,
Mala Powers and Bill Williams**

(20th Century-Fox, March; time, 70 min.)

An acceptable program western, photographed in the Regalscope anamorphic process. Its small ranchers-versus-big ranchers story conforms to a pattern and offers few surprises, but it should satisfy the indiscriminating action fans, for it moves along at a brisk pace and has plentiful gunfighting and fisticuffs right up to the final showdown, where justice triumphs over skullduggery. The direction and acting adequately meet the demands of the script:—

Scott Brady, a cowpoke, rides into the town of Hartwell and is warned by sheriff Bill Williams to move on, particularly because the family of a man he had killed in self-defense lived in the vicinity. Brady stubbornly decides to remain and, despite another warning from the sheriff, casts his lot with a group of small ranchers who were being fenced out by Roy Engel, a cattle baron. This brings Brady in contact with Mala Powers, widow of the man he had killed, who induces him to stick with the small ranchers by selling him a piece of her own property for a nominal sum. They fall in love arousing the jealousy of John Goddard, her brother-in-law. Brady leads the small ranchers on a fence-cutting expedition, which so enrages Engel that he hires George Keymas, a notorious gunman. Keymas, vicious tactics displease Engel but he is unable to control him. When Keymas murders an innocent rancher, Engel disowns him and comes to terms with the small ranchers. Keymas, angered, wounds both Engel and the sheriff in a gun battle and then comes to grips with Brady in a final showdown. Brady emerges victorious. Aware that her husband's death would always be between him and Mala, Brady decides to leave town, leaving her to the sheriff, her long-time admirer.

It was produced by Bernard Glasser and directed by Edward Bernds, who collaborated on the screenplay with Don Martin, based on the novel by L. L. Foreman.

Family.

**"The Kettles on Old MacDonald's Farm"
with Marjorie Main and Parker Fennelly**

(*Univ.-Int'l*, June; time, 80 min.)

Wherever the previous "Ma and Pa Kettle" rural comedies have gone over, this one, too, should prove acceptable, for its entertainment values are on a par with the other pictures in the series. Parker Fennelly has replaced Percy Kilbride as "Pa Kettle," and he does a pretty good job with the characterization, but the principal laughs are still provoked by Marjorie Main as the raucous, warm-hearted "Ma Kettle," who this time gets involved in promoting a marriage between a big-city debutante and a poor but clean-cut local boy. In quality of story and in type of humor it varies little from the previous pictures, but it offers plenty of chuckles and is ideal entertainment for the family, particularly in small-town situations:—

John Smith, a young college graduate turned logger for experience, and Gloria Talbott, a beautiful debutante, are very much in love, but their marriage is opposed by Roy Barcroft, her wealthy father, on the ground that Gloria is too spoiled and cannot stand the rigors of domestic life in the country. Ma Kettle induces Barcroft to let Gloria stay at a rundown farm for a three-month trial period to learn how to rough it. With Ma as her chaperone, Gloria, after many trials and tribulations, soon becomes proficient in household duties. Meanwhile Smith learns that a parcel of land he had optioned had gone up in price and that he was several hundred dollars short of the purchase price. At Ma's urging, all go to a Lumberman's Rodeo and win several contests to raise the cash needed by Smith. Smith buys the land and sets to work clearing it to build his own logging outfit. Complications arise, however, when Pa Kettle, believing a fake rumor that he was about to become a father again, joyfully takes a ride on Smith's bulldozer and wrecks it. Barcroft offers to replace the bulldozer as a wedding gift, but Smith proudly declines and his stubbornness leads to a quarrel with Gloria. In the events that follow, Smith's troubles become mixed up with a hunt for a marauding bear, which is finally trapped by Ma Kettle. The townfolk celebrate the capture and at the same time bring about a reconciliation between Smith and Gloria, who marry with her father's blessings.

It was produced by Howard Christie and directed by Virgil Vogel from a screenplay by William Raynor and Herbert Margolis.

Family.

**"Dragstrip Girl" with Fay Spain,
Steve Terrell and John Ashley**

(*Amer.-Int'l*, April; time, 70 min.)

Hotrod cars, and boys and girls who take chances with their lives, always interest a certain percentage of the movie-goers. Consequently, "Dragstrip Girl" should go over where pictures of this type are popular. Some tricks are played by one of the youngsters so that he might win the big race, but in the end he overplays his hand and loses out. The action moves along at a fast pace and there are plentiful chills and thrills. The photography is good:—

Steve Terrell, a garage mechanic, and John Ashley, both teenagers, are rivals for the love of Fay Spain and carry their feud even to personal matters. Both prepare their souped-up cars for a big dragstrip race. To Terrell, winning the race means a college scholarship. The two clash in a juke joint over Fay and Ashley challenges Terrell to a "chicken" race—both cars to race towards each other and the first to swerve is the loser. Terrell wins and Ashley forces another race, this time with Tommy Ivo, who breaks a leg when he is hurled from the car. Just before the dragstrip race, Ashley bribes Ivo and "borrows" Terrell's hotrod from the garage at night to test its speed. He hits a man changing a tire and kills him. The police trace the killing to Terrell's car and go to the dragstrip while the competitions are in progress. While the police question Terrell, Fay discovers a piece of Ivo's cast in the car and realizes what had happened. She hops into the car to drive for Terrell, and Ivo, realizing the reason, informs Ashley. During the race, Ashley, to silence Fay, tries to force her off the track. The police flag down Fay and order Ashley to stop. He tries to escape, but Terrell subdues him in a fist fight. Ashley is taken into custody and Terrell and Fay embrace.

Alex Gordon produced it, and Edward L. Cahn directed it, from a story and screenplay by Lou Rusoff.

Adults.

HARRISON'S REPORTS

Yearly Subscription Rates:

United States\$15.00
U. S. Insular Possessions. 16.50
Canada 16.50
Mexico, Cuba, Spain..... 16.50
Great Britain 17.50
Australia, New Zealand,
India, Europe, Asia 17.50
35c a Copy

1270 SIXTH AVENUE

New York 20, N. Y.

A Motion Picture Reviewing Service
Devoted Chiefly to the Interests of the Exhibitors

Its Editorial Policy: No Problem Too Big for Its Editorial
Columns, if It is to Benefit the Exhibitor.

Published Weekly by
Harrison's Reports, Inc.,
Publisher

P. S. HARRISON, Editor
AL PICOUULT,
Managing Editor

Established July 1, 1919

Circle 7-4622

A REVIEWING SERVICE FREE FROM THE INFLUENCE OF FILM ADVERTISING

Vol. XXXIX

SATURDAY, MAY 11, 1957

No. 19

"THE BIG SHOW"

If you need something to boost your morale and to give you faith and confidence in the future of the motion picture industry, by all means make it a point to see "The Big Show," 20th Century-Fox's 110-minute CinemaScope product feature, which outlines in detail the company's ambitious program of 55 productions during the next 12 months.

This product feature, which was first shown on Wednesday in New York, Chicago, Los Angeles, Philadelphia and Boston, is scheduled to be shown during the next two weeks in every key exchange center in the United States and Canada.

At its New York showing in the Roxy Theatre, "The Big Show" was seen by an enthusiastic audience of approximately 1,500 exhibitors and other industryites, and every one questioned by this writer had nothing but high words of praise in expressing their opinions of the product film and of the effort being made by 20th-Fox to revive motion picture patronage by a continuous supply of superior entertainment.

Limited space does not permit a detailed report of the company's forthcoming pictures, most of which will be fashioned from best-selling novels and outstanding Broadway plays by leading producers, directors, stars, writers and other industry craftsmen. These pictures are either completed, now shooting or in advanced planning stages, and after one sees the trailer-type excerpts shown in the product feature along with the top stars appearing in each film he will readily understand the remark of one exhibitor who declared that he just can't wait for the pictures to be delivered.

Spyros P. Skouras, president of the company, and Buddy Adler, production chief, head a group of top production, distribution and promotion executives who appear in the product feature and describe various aspects of the company's vast production program, which is the largest undertaken by one company in almost 20 years.

In his introductory remarks, Mr. Skouras stated: "We of 20th Century-Fox have always been dedicated to the maintenance of the motion picture theatre and its prosperity, basic to our own livelihood and the economic welfare of every community because the theatre is the hub of activity everywhere."

"We are now resolved more than ever," he added, "that we shall be the master and not the slave of circumstances. We are hoping that this example will be followed by other producers and that Hollywood will unite its resources and creative talents to guarantee an ample supply of the finest films for every type of theatre and audience."

Mr. Adler, in his description of the forthcoming films, declared that "quantity by itself means nothing" and promised also "quality."

Vice-president Charles Einfeld outlined a program of publicity and advertising techniques to support the 55-picture program. "Each property," he said, "will be thoroughly analyzed for its merchandising possibilities long before it goes into production. If the basic values of show-

manship are not there, we will build them beforehand. We are dedicated to hand-tailored merchandising, so that every picture will reach the screen with a basic, built-in, carefully thought out value to make it attractive to the widest possible audience."

General sales manager Alex Harrison, in his remarks, advised exhibitors that his entire sales organization is "dedicated to the task of helping every theatre, large or small, conventional or drive-in, to sell this ambitious program of pictures to theatre patrons everywhere," adding that "with good faith, mutual determination, showmanship and hard work, we can enjoy a mutual prosperity we haven't experienced since the advent of television."

"The Big Show" does more than provide the exhibitors with an idea of the outstanding productions that will be forthcoming from 20th-Fox in the months ahead. It serves also to inspire exhibitors to face the future with faith and courage, for it demonstrates once again that Spyros Skouras and his associates are continually striving to meet the challenge of the times, not with lip service, but with relentless effort, vision and enterprise, backed by all the financial resources at their command.

THE ALLIED BOARD MEETING

A highlight of National Allied's spring board meeting, held this week in Detroit, was a decision to suspend a majority vote to rejoin COMPO because a wire received from COMPO's governing committee set up conditions which, in Allied's opinion, departed from the re-entry terms agreed upon by representatives of both organizations.

According to reports, Allied's objections center around a proposed change in COMPO's by-laws, which will serve to reduce Allied's voting strength as compared with smaller charter members, and around a proposal that Robert W. Coyne, COMPO's special counsel, be given an employment contract.

In a wire sent to COMPO, Allied stated that it was withholding its re-entry because "the factual foundation upon which our directors had acted" had been destroyed by the proposed provisions. Allied made it clear, however, that no doors had been closed to its re-entry pending further negotiations with COMPO representatives.

In another important action, the board passed a resolution authorizing Allied's representatives to appear before and submit information to appropriate Congressional committees concerning the alleged antagonistic attitude of the Department of Justice's Antitrust Division toward independent exhibitors in its interpretation and enforcement of the decrees against the major film companies. The resolution charged the Division with interpretations that are adverse to the independent exhibitors "no matter how inconsistent they might be with the wording and purpose of the decrees," and with refusing to submit such interpretations for "judicial determination" of the issues affecting the independent exhibitors.

Still another important matter taken up by the board was the print shortage, but a course of action was deferred pending further study.

"Hot Rod Rumble" with Leigh Snowden, Richard Hartunian and Wright King

(Allied Artists, May; time, 79 min.)

Aside from the fact that it is one of the best melodramas of its kind to come out of Hollywood in many a year, it seems as if "Hot Rod Rumble" is going to make a star of Richard Hartunian, who does an excellent job of acting—restrained and convincing. Hartunian wins the spectator's sympathy, for he is subjected to cruel treatment by the members of his hot rod club because they erroneously believed that he had been responsible for the death of one of their number. The story is somewhat somber and there is hardly any comedy relief. The youthful cast is good, and the dragstrip races, where life and limb are exposed to great dangers, are thrilling. The picture is being sold in a package deal with "Calypso Joe," which is reviewed elsewhere on these pages:—

Hartunian, an expert mechanic and daring dragstrip racer, joins the Road Devils, a hot rod club, but his overbearing manners make him unpopular. At a party, Leigh Snowden, his girl, rebukes him for his rudeness and centers her attentions upon Larry Dolgin. This leads to a fight between the two men but it is stopped by the club members. Brett Halsey, head of the club, dislikes Hartunian intensely because of a humiliating racing defeat. Pretending a close friendship with Hartunian, Wright King slyly promotes the antagonism in an effort to win Leigh for himself, but she rebuffs him. Driving home from the party, Leigh and Dolgin are harrassed by a hot rod driven by King but believe that it was being driven by Hartunian. Dolgin, swerving his car to avoid a collision, is killed and Leigh is rendered unconscious. King carries Leigh to his car, but approaching vehicles frighten him and he flees from the scene after returning the unconscious Leigh to the wreckage. All blame Hartunian for the accident but not even the police can prove him guilty. Vindictive club members tamper with Hartunian's hot rod and beat him in the races. Lonely and disheartened, Hartunian rebuilds his car for the big race. Leigh, fully recovered, goes to the big event with King and finds in his car an earring she had lost in the accident. As a result, she realizes that the murderer was King and not Hartunian. She immediately informs the club members of her discovery. At the end of the race, which is won by Hartunian, the club members force King to confess and offer their apologies to Hartunian. It ends with Leigh and Hartunian reestablishing their relationship.

Norman T. Herman produced it and Leslie H. Martinson directed it from a screenplay by Meyer Dolinsky.

Family.

"Dragoon Wells Massacre" with Barry Sullivan, Dennis O'Keefe and Mona Freeman

(Allied Artists, April 28; time, 88 min.)

Enhanced by beautiful outdoor backgrounds and photographed in CinemaScope and DeLuxe color, this Indians-versus-whites story should go over fairly well with the melodrama-loving action fans, even though there are too many massacres. The story itself follows a familiar formula as it details the adventures of a group of white pioneers who are stalked by savage Indians while making their way through hostile Apache country, but it holds one's interest well, for the direction and acting are good and the suspense and excitement appreciable. There is some mild comedy relief and a rip-roaring fight between two women in the white party, but this occurrence is somewhat unpleasant to watch. The film's outstanding asset is the fine color photography:—

Driven by Warren Douglas and flanked by Trevor Bardette, a Marshal, a prison wagon train transporting Barry Sullivan and Jack Elam, two law breakers, bounces along a desert trail in 1860. They come across Captain Dennis O'Keefe, the only survivor of a cavalry detachment massacred by Indians, and later overtake a stagecoach carrying Mona Freeman and Casey Adams, about to be married, and Katy Jurado, an entertainer. It becomes apparent that

O'Keefe had once been in love with Mona, but she had tired of his failure to keep in touch with her and had become engaged to Adams. Sebastian Cabot, owner of the stagecoach, murders Douglas and it comes out that he (Cabot) is a renegade white who had been supplying the Indians with guns and liquor. Sullivan wants to kill the renegade on the spot, but O'Keefe insists that he be held for trial by a regular court. In the course of events, Indian attacks take the lives of Adams and Elam. O'Keefe finds Sullivan making love to Mona and beats him up but later the two men become friends. Upon reaching Fort Dragoon, the party finds the stockade surrounded by redskins. With only one horse left, the men draw cards to see who will ride to Fort Buchanan for help. Sullivan wins the assignment. Meanwhile Mona and Katy, who had taken a strong dislike to each other, come to blows. That night Sullivan is wounded and captured by the Indians who, through an emissary, offer to exchange him for Cabot. O'Keefe has no alternative but to agree. O'Keefe then leads Sullivan and Bardette in a desperate attempt to summon aid from Fort Buchanan. They come across the Indian encampment, where Sullivan shoots Cabot dead when he finds him inciting the Indians to wipe out the whites. All turns out well when an unexpected band of whites suddenly show up and rout the Indians. Granted freedom by the Marshal, Sullivan declares his love for Mona and they take off together to start a new life.

Limley Parson produced it, and Harold Schuster directed it from a screenplay by Warren Douglas, based on a story by Oliver Drake.

Family.

"Calypso Joe" with Herb Jeffries, Angie Dickinson and Edward Kemmer

(Allied Artists, May; time, 76 min.)

What should put this picture over is the fact that it is one of the first to capitalize on the current calypso music craze. The story itself is rather weak, but it is light and serves well enough as a framework for the music, which is melodious and pleasing to the ear as played and sung by the different calypso entertainers headed by Herb Jeffries' Calypsomaniacs and featuring Lord Flea and His Calypsonians, The Easy Riders, the Lester Horton Dancers and the Duke of Iron. Allied Artists is selling the picture in a package with "Hot Rod Rumble," which is reviewed elsewhere in this issue. The two make a good combination and, with proper exploitation, the exhibitor should have no trouble putting them over. The photography is sharp:—

While Angie Dickinson prepares to take her final flight as an airline hostess before marrying Stephen Bekassy, a South American millionaire, Edward Kemmer, her former sweetheart and a TV star, arrives at her apartment and makes an effort to win back her love. His pleas are fruitless, despite the help he receives from Laurie Mitchell, Angie's roommate. Before Kemmer departs, Bekassy arrives with Claudia Drake, his sister, who makes a play for Kemmer. The TV star responds but only to make Angie jealous. Later, Kemmer goes to the airport to bid Angie goodbye. In addition to Bekassy, other passengers on the plane include Herb Jeffries and his group of Calypso musicians, each of whom is a friend of Kemmer. Familiar with his thwarted romance, they smuggle Kemmer aboard the plane and soon after it takes off give him musical support to help him dissuade Angie from marrying Bekassy. Angie, however, becomes irritated, and so does Bekassy. Claudia tries to soothe Kemmer's ruffled feelings. Everything changes when the plane stops at Port-of-Spain. At a swank hotel supper club, Bekassy becomes domineering and starts issuing orders to Angie. She bristles at his changed behavior, leaves the table and walks to the patio. Here, the moonlight, coupled with Jeffries' calypso music, makes her susceptible to Kemmer's entreaties when he again approaches her. She returns to New York with Kemmer on the next plane while Bekassy and Claudia continue to their homeland alone.

William F. Broidy produced it and Edward Dein directed it from a screenplay he wrote in collaboration with Mildred Dein.

Family.

**"Interlude" with June Allyson,
Rossano Brazzi and Marianne Cook**

(Univ.-Int'l, no rel. date set; time, 90 min.)

Carefully produced in CinemaScope and Technicolor, "Interlude" ought to go over fairly well in theatres that cater to sophisticated patrons, for the story deals with the efforts of Rossano Brazzi, the Italian actor, to "conquer" June Allyson, an American girl who had become fascinated with his musical conducting. Although the sex situations are handled with delicacy, some of these are pretty bold. There is some light comedy relief in many spots. Except for a change in the locale, the story is basically a remake of "When Tomorrow Comes," produced by Universal in 1939 with Irene Dunne and Charles Boyer in the leading roles. The direction is skillful and so is the acting. The picture was shot in Munich, Germany, and Salzburg, Austria, and the authentic backgrounds, enhanced by the gorgeous color photography, are striking:—

June Allyson reports for work at a U.S. information center in Munich. While June and Jane Wyatt, her supervisor, arrange for seats at a concert, they interrupt a rehearsal. This angers Brazzi, the temperamental conductor, who leaves in a huff. June hurries to the estate of a Countess, with whom Brazzi was staying, to make sure that the concert is not cancelled. Brazzi coldly informs her that it will go on as scheduled. When he sees her again at the concert, Brazzi apologizes for his behavior and offers to drive her home. Later, he persuades her to drive with him to Salzburg while he arranges for his performance at the Mozart festival. June next accepts his invitation to a picnic and she becomes so taken up with him that she neglects Keith Andes, a young American studying medicine in Munich. During the picnic, a rainstorm forces them to take refuge in Brazzi's summer cottage, where they declare their love for each other. June is horrified shortly thereafter when she discovers that Brazzi is married to Marianne Cook, who had been mentally ill for several years. She upbraids him for concealing this information and plans to end their friendship. Despite the advice of her friends, however, she decides to see Brazzi again and goes backstage at one of his concerts. There, she is confronted by Marianne, who pleads with her to go away. Marianne becomes hysterical and rushes out to commit suicide by drowning. June dashes after her and saves her life. She then tells Brazzi that he must stay with his wife and that their romance must come to an end. He understands and agrees, but is heartbroken as he watches her drive away with Andes.

Ross Hunter produced it and Douglas Sirk directed it from a screen play by Daniel Fuchs and Franklin Coen, based on a screenplay by Dwight Taylor and a story by James Cain.

Adult fare.

**"Badlands of Montana" with Rex Reason,
Margia Dean and Beverly Garland**

(20th Century-Fox, May; time, 75 min.)

"Badlands of Montana" is a notch above most program westerns, for it has a good story and is well directed and acted. Centering around a young westerner who is literally forced to take up with an outlaw gang but who redeems himself when he is given a chance to become a marshal and clean out the lawless element in his home-town, the story offers strong dramatic situations in that the hero eventually finds himself pitted against the outlaws who had befriended him, particularly their leader, with whose daughter he had fallen in love. The characterizations are interesting, and there is plentiful suspense and exciting action. The photography, which is in the Regalscope anamorphic process, is sharp and clear:—

Having studied law, Rex Reason campaigns for the office of mayor in the pioneer town of Cascade against John Pickard, who controlled the town with the aid of a crooked sheriff. Pickard, to assure himself of victory, frames Reason in a compromising situation with Margia Dean, his wife, who falsely charges that he had tried to

molest her. Aided by his cohorts and the crooked sheriff, Pickard horsewhips Reason and orders him out of town. Reason kills Pickard and the sheriff in a fair gun duel but is forced to flee into the hills. He is found exhausted by Beverly Garland, who takes him to her home, which was also the hideout of Emile Meyer, her father, a notorious but intelligent gang leader who committed holdups but avoided violence. With a reward being offered for his capture, Reason reluctantly joins the gang and takes part in several robberies. Meyer takes a liking to Reason and Beverly falls in love with him, incurring the wrath of Keith Larsen, the only wanton killer in the gang. Wounded and captured during a holdup of the bank in Cascade, Reason is offered his freedom by the town's responsible citizens providing he takes on the job of Marshal. Reason agrees and soon cleans up the town's lawless element, now headed by Margia. Beverly, however, will have nothing to do with him because his job was a threat to her father. Reason stymies his former gang during another holdup and captures Meyer but later permits him to escape. Larsen throws in with Margia and both ambush Reason. In a showdown, Meyer sacrifices his life to save Reason and help him kill Larsen and Margia. Before he dies, however, Meyer makes Beverly promise to marry Reason.

It was written, produced and directed by Daniel B. Ullman

Not for children because of questionable ethical values.

**"Break in the Circle" with Forrest Tucker
and Eva Bartok**

(20th Century-Fox, April; time, 69 min.)

"Break in the Circle" shapes up as a fast-moving, if improbable, cloak-and-dagger adventure melodrama, which should get by with the indiscriminating action fans on the lower half of a double bill. Produced in Britain more than two years ago, the picture, which was originally photographed in Eastman color, is being released in this country in black-and-white prints and 22 minutes have been chopped from its original running time of 91 minutes. Centering around a two-fisted adventurer who enters a shady deal to smuggle a famed scientist out of Germany only to become involved with Scotland Yard agents and international spies, the action-packed story stretches one's credulity, but it holds the interest fairly well, for it takes place against fascinating authentic backgrounds both in England and Hamburg, Germany. Forrest Tucker and Eva Bartok handle the leading roles with competence, and their names make the picture more saleable than most other British-produced films:—

Tucker, a smuggler and owner of a high-powered cabin cruiser, is commissioned by Marius Goring, a wealthy international financier, to get Arnold Marle, a well-known scientist, out of Germany, where he was being held prisoner by Communist agents. Discovering that Eva, a vacationing neighbor, had been retained by Scotland Yard to spy on his activities, Tucker lures her aboard his boat and forcibly takes her along to Germany. In Hamburg, he tracks down the scientist's kidnappers and narrowly escapes with his life in several encounters, but, aided by Eva, he eventually rescues Marle and transports him back to England. There, Tucker learns that Marle had discovered a fuel formula worth many millions, which was the real reason why Goring wanted him rescued. Tucker refuses to deliver Marle unless he receives a higher fee, to be paid in cash aboard his boat. Goring agrees. Meanwhile Eva escapes from the boat and notifies Scotland Yard. Goring comes aboard to conclude the deal but pulls a gun and forces Tucker to head for the open sea. The police follow in a coast guard cutter and, during the chase, Goring falls overboard and meets a watery death. It ends with Tucker surrendering and with Eva promising to wait for him while he pays his debt to society.

It was produced by Michael Carreras and directed by Val Guest from his own screenplay, based on the novel by Philip Lorrainc.

Adult fare.

**"Saint Joan" with Jean Seberg,
Richard Widmark and Richard Todd**

(United Artists, June; time, 110 min.)

This screen version of George Bernard Shaw's play about the Maid of Orleans is well produced and finely directed and acted, but its appeal probably will be limited to class audiences. It is doubtful if the general run of movie-goers, the so-called mass audience, will fully appreciate the Shavian dialogue, which is abundant since there is practically no action. In fact, there is so much talk that even class audiences may find it somewhat wearisome. What might help the picture is the wide publicity given to Otto Preminger's search for a new personality to play the part of Joan, a role that was won by Jean Seberg, a beautiful and beguiling 18-year-old newcomer. While Miss Seberg does not match the sensitive "Joan" portrayals delivered on stage and screen by such experienced actresses as Ingrid Bergman and Julie Harris, she plays the role most effectively and with considerable dramatic intensity. Outstanding performances are turned in by Richard Widmark, as the Dauphin; Richard Todd, as Dunois; Anton Walbrook, as the Bishop of Beauvais; John Gielgud, as the Earl of Warwick; and Felix Aylmer, as the Inquisitor. The production values are fair. It is difficult to appraise the quality of the photography because the print seen by this reviewer apparently was a faulty one, for the characters frequently were out of focus.

Briefly, the well known story, set in 1429, covers Joan's appearance at Voucoulers with the message of her voices; her arrival at the Palace at Chinon, where she wins the support of Dunois and the army, and leads them in vanquishing the British and raising the siege of Orleans; her successful campaign to see the Dauphin crowned at Rheims; her defeat at Compeigne and her capture by the Burgundians; her trial by the inquisition at Rouen and her sentence to be burned alive in the market place. In an epilogue, all those having to do with her life reappear in spirit on the anniversary of her canonization and beg her to remain dead and a Saint, lest she be denied again by a stupid world if she should return to life.

It was produced and directed by Otto Preminger from a screenplay by Graham Greene.

Family.

**"The Way to the Gold" with Jeffrey Hunter,
Sheree North and Barry Sullivan**

(20th Century-Fox, May; time, 94 min.)

An interesting, somewhat off-beat adventure melodrama, photographed in black-and-white CinemaScope. The story is a mixture of action, psychological drama and romance, centering around a young ex-convict's efforts to find a cache of gold, stolen years previously by a man who had died. It offers considerable suspense and excitement, for in searching for the treasure the hero encounters numerous violent incidents as a result of being trailed by the eccentric and avaricious family of the man who had stolen the loot. Effective performances are turned in by the cast, with special mention due Sheree North, who does very well in the straight dramatic role of a young waitress who has not had an easy life and who sees hope for the future when she falls in love with Jeffrey Hunter, the young ex-convict, even though nobody finds the gold in the end. Barry Sullivan is sympathetic as a town marshal who protects the young couple and sets them on the right road to happiness. The photography is very good:—

Shortly before Hunter is released from prison, an elderly cellmate reveals to him the location of a fortune in stolen gold. Hunter heads for Glendale, Arizona, unaware that he was being followed by Neville Brand. There, he gets drunk and is befriended by Sheree, who takes him to her boarding house, which was operated by Ruth Donnelly, Brand's mother, and Jacques Aubuchon, his younger brother. It is then revealed that Brand's father had participated in the original robbery of the gold but had died before he could reveal the location of the cache. Aided by

Walter Brennan, their eccentric uncle, the Brand family keeps tabs on Hunter's movements. Meanwhile Barry Sullivan, the sheriff, learns that Hunter is an ex-convict and tries to help him secure a job. Hunter and Sheree fall in love and he tells her about the gold. She agrees to help him search for it and they slip out of town to embark on the adventure, unaware that they were being followed separately by Sullivan and Brand's family. In due time they are ambushed by the family and at gunpoint forced to proceed to the gold. When they arrive at the location, all are bitterly disappointed to find that a deep artificial lake, created by the Hoover Dam, had covered the valley in which the gold was hidden. Tempers flare and the family attacks Hunter and Sheree, but they are rescued by the timely arrival of Sullivan. It ends with the young couple taking Sullivan's advice to find honest work and begin a new life together.

It was produced by David Weisbart and directed by Robert D. Webb from a screenplay by Wendell Mayes, based on the novel by Wilbur Daniel Steele.

Adult fare.

**"China Gate" with Gene Barry and
Angie Dickinson**

(20th Century-Fox, May; time, 97 min.)

Those who accept "China Gate" for what it is—a fanciful melodrama of love and war in Indo-China, should find it to their satisfaction, for it has been produced on an impressive scale in black-and-white CinemaScope and offers plentiful action and suspense. Dealing with the conflict between Communist forces and members of the French Foreign Legion, the action centers around a Legionnaire platoon's efforts to blow up an enemy ammunition dump, and around the emotional struggle for understanding between an American member of the platoon and his beautiful Eurasian wife, who risks her life to help the platoon reach their objective and then sacrifices herself to help them succeed in their mission. Gene Barry and Angie Dickinson are capable in the leading roles, and the most made of Miss Dickinson's curvaceous attributes. Nat "King" Cole, as one of the Legionnaires, does fairly well in a straight dramatic role and sings the title song twice. Edited into the action to very good effect are authentic library shots of the Indo-China conflict. The direction is fine and so is the photography:—

To turn the tide of battle against the red guerrillas, Colonel Maurice Marsac, head of a group of Vietnamese soldiers and French Legionnaires, knows that he must find and destroy an ammunition dump in enemy territory. He enlists the aid of Angie, a beautiful Eurasian known as "Lucky Legs," who was known throughout Indo-China and trusted by enemy officers, particularly Lee Van Cleef, their commandant, who was infatuated with her. Angie makes a deal to guide a patrol to the ammunition dump in exchange for a guarantee that her 5-year-old son will be sent to the safety of the United States. Among the volunteers in the patrol is Barry, Angie's American husband, who had deserted her when their baby was born because it had oriental features. Barry seeks a reconciliation with Angie but she cannot forget her suffering. Angie guides the patrol through 100 miles of jungle trails, all mined and infested with Communist guards, and several of them lose their lives in savage skirmishes before reaching the site of the ammunition dump. By that time, after many emotional upsets, Angie and Barry effect a tender reconciliation. While Angie uses her wiles to entice the Red guards from their posts, the patrol sets up dynamite charges in the dump. But things go wrong when Van Cleef discovers Angie just before she can rejoin the patrol. Lest the mission fail, she heroically pushes Van Cleef off a high balcony and sacrifices her life to set off the charge that blows the dump to bits. Barry, heartbroken, escapes back to his lines and takes charge of his son.

It was written, produced and directed by Samuel Fuller. Adult fare.

HARRISON'S REPORTS

Yearly Subscription Rates:

United States	\$15.00
U. S. Insular Possessions.	16.50
Canada	16.50
Mexico, Cuba, Spain.....	16.50
Great Britain	17.50
Australia, New Zealand,	
India, Europe, Asia	17.50
35c a Copy	

1270 SIXTH AVENUE

New York 20, N. Y.

A Motion Picture Reviewing Service
Devoted Chiefly to the Interests of the Exhibitors

Its Editorial Policy: No Problem Too Big for Its Editorial
Columns, if It is to Benefit the Exhibitor.

Published Weekly by
Harrison's Reports, Inc.,
Publisher

P. S. HARRISON, Editor
AL PICOULT,
Managing Editor

Established July 1, 1919

Circle 7-4622

A REVIEWING SERVICE FREE FROM THE INFLUENCE OF FILM ADVERTISING

Vol. XXXIX

SATURDAY, MAY 18, 1957

No. 20

THE ARBITRATION AND CONCILIATION CONFERENCE

A new effort to develop and establish a conciliation and arbitration system for the motion picture industry was instituted this week at a three-day meeting held in New York on Monday, Tuesday and Wednesday and attended by representatives of the Theatre Owners of America, Allied States Association, Independent Theatre Owners Association and the Motion Picture Association of America.

Since the conference was closed to the press, the only information available is that contained in official reports handed out to the press after each day's meeting.

According to these reports, the conference will be reconvened again in New York on Monday, June 17 to continue a thorough discussion of the issues involved. Meanwhile, unanimous agreement was reached in principle on all phases of conciliation, and a drafting committee, composed of counsel from TOA, National Allied and the MPA, was directed to complete a draft of the conciliation program during the recess of the negotiations. The draft, on completion, will be submitted to each of the participating organizations for approval. TOA has designated Herman Levy as its member of the drafting committee, and the distributors have named Adolph Schimel. The member from National Allied will be chosen shortly.

As to arbitration, the official reports merely state that the conference studied specific subjects considered to be arbitrable, particularly in relation to clearance and runs, and agreed to explore a number of possibilities relating to the organization and financing of an arbitration system that would prove practical under present day conditions. The conference also designated a committee to study arbitration machinery. This committee includes Schimel for the distributors; Joseph Alterman of TOA; and Wilbur Snaper of National Allied.

At the opening session on Monday, Eric Johnston, president of the MPA, Ernest G. Stellings, president of TOA, Julius M. Gordon, president of National Allied, and Max A. Cohen, representing the ITOA, made statements in which each, in effect, expressed a sincere desire on behalf of their respective organizations to establish a system of arbitration and conciliation for the industry.

In addition to those already mentioned, others in attendance included: TOA — Mitchell Wolfson, Si Fabian, Al Pickus and George Kerasotes; National Allied — Abram F. Myers and Nathan Yamins; Distributors Negotiating Committee — Abe Montague, Charles M. Reagan, Robert J. Rubin and George Weltner.

A three-man committee appointed by the Metropolitan Motion Picture Theatres Association to act as "observers" did not attend the conference, and no explanation has been made relative to their absence.

The Southern California Theatre Owners Association, which participated in the last two arbitration conferences, declined an invitation to participate in this one. In a letter sent to Abe Montague, chairman of the Distributors Negotiating Committee, Harry C. Arthur, SCTOA board chairman, had this to say:

"Regarding the meeting called for May 13, 1957, for the purpose of exploring the possibility of arriving at an arbitration plan for the industry, it was decided by the board of directors of our association today (May 6) that it would be futile to work out an arbitration system that did not embrace all complaints that might be registered by both the distributor and/or exhibitor.

"While we are fully cognizant of the many difficulties surrounding the actual arbitration of film rentals we, however, feel that nothing constructive will be gained unless trade practices and sales policies are included in the discussion pertaining to any arbitration system for the industry."

In a further comment on the matter, Arthur is quoted by *Motion Picture Daily* as stating: "Any arbitration and conciliation plan which the MPAA works out with TOA, Allied and other participating exhibitor organizations will be watered down and worthless since trade practices and sales policies are excluded. Such an arbitration plan will serve no purpose. It purports to give exhibitors a sense of security which we won't have at all."

Harry Arthur's pessimism as to the worth of any arbitration plan that may be worked out by the current conference is understandable, for the results of the last two conferences, in which he devoted considerable time and effort, left much to be desired insofar as exhibition is concerned.

Because of conditions that now exist in the industry, need for a proper system of arbitration and conciliation is more urgent than ever, and this time the exhibitor leaders have entered the negotiations with a new spirit of cooperation. The former belligerency has been replaced by temperate, sincere and statesmanlike attitudes, making for an approach that has long been advocated by many distributor officials as a means of bringing about more harmonious intra-industry relations. Whether or not this new spirit of cooperation will result in an arbitration and conciliation system that will be workable and desirable remains to be seen. But if such a system should come about, this paper feels confident that Harry Arthur and his responsible organization will be quick to embrace it.

"Gunfight at the O.K. Corral" with Burt Lancaster, Kirk Douglas and Rhonda Fleming

(Paramount, May; time, 122 min.)

Beautifully photographed in Technicolor and Vista-Vision, and strong in star power and entertainment values, this excellent super-western should go over well with all types of adult movie-goers, even those who are not ordinarily partial to westerns. The absorbing story, which is set in the 1880's, centers around the exploits of Wyatt Earp, the famed U.S. Marshal who had a reputation as the most feared and respected lawman of the old West, and around his odd friendship with Doc Holliday, a dentist turned gunman-gambler, who aids him in the hazardous task of bringing law and order to the violence-ridden frontier territory. The action is tense and suspenseful throughout, culminating in a highly exciting and thrilling gun battle in which Earp and his brothers, aided by Holliday, wipe out the dangerous Clanton gang in an explosive showdown. Burt Lancaster, as Earp, and Kirk Douglas, as Holliday, are excellent in their respective roles, and they get fine support from Rhonda Fleming, as a beautiful lady gambler who wins Lancaster's heart, and Jo Van Fleet, as Douglas' mistress, a woman of loose morals, with whom he carries on a stormy romance. The dialogue is impressive, and there are good touches of comedy here and there to relieve the tension. The photography is tops:—

While running down a lawless gang headed by Lyle Bettger, Lancaster, the Marshal of Dodge City, stops at Fort Griffin, Texas, where he helps Douglas, a strange dentist turned badman, escape from being lynched by a mob after killing a man in self-defense. Douglas, who had little respect for the law, promises Lancaster that he will one day repay the favor. They meet again when Douglas comes to Dodge City and accompanies Lancaster on a foray, during which he saves his life. From then on a firm bond is set up between the two men, even though it is a reluctant one. In the complex events that follow, each manages to save the other from harm in a number of exciting episodes, with matters reaching a climax when Lancaster arranges a showdown battle with Bettger's gang at the O.K. Corral in Tombstone, Arizona. Douglas, though deathly ill, joins up with Lancaster, not only to aid him but also to even matters with John Ireland, Bettger's chief lieutenant, who had taken away Jo Van Fleet, his mistress. The gang is wiped out in the grim gun battle, and Lancaster and Douglas emerge unhurt. With peace restored to the frontier, Lancaster gives up his badge to marry Rhonda, and Douglas resumes his relationship with Jo, planning to trade his dangerous life for one of peace with her.

It was produced by Hal B. Wallis and directed by John Sturges from a screenplay by Leon Uris.

Not for children because of the relationship between Douglas and Miss Van Fleet.

"Monkey on My Back" with Cameron Mitchell and Dianne Foster

(United Artists, May; time, 93 min.)

A grim but effective dramatization of the story of Barney Ross, the ex-ring champion, who became a drug addict but who conquered the habit after undergoing voluntary treatment at the U.S. Public Health Hospital in Lexington, Ky. The picture should have a want-to-see appeal for many people, for Ross' former addiction to narcotics is well known to the American public. Moreover, the picture itself has received much nationwide publicity in recent weeks because it has been denied a Production Code seal pending deletion of a scene in which Cameron Mitchell, as Ross, is shown injecting a hypodermic needle containing morphine into his arm. An appeal concerning this deletion now is before the MPAA board. Though the subject matter is sordid and far from pleasant, it comes through the screen with strong dramatic impact, for the story pulls no punches in detailing the harrowing depths to which Ross sunk to satisfy his uncontrollable craving for drugs. Mitchell turns in a highly effective portrayal as Ross, playing the role so realistically that one feels keenly the agony and degradation he suffers. Dianne Foster is sympathetic as his understanding wife. There is considerable suspense and melodramatic action in the scenes where Mitchell comes in contact with the unsavory characters who supply him with the drugs:—

Briefly, the story traces Ross' life from the time he regains the welterweight championship of the world from Jimmy McLarnin. He goes on to win a string of 16 straight victories, during which time he lives high, gambles heavily and falls in love with Cathy Howlett (Dianne Foster), a showgirl with a six-year-old daughter, whose husband had deserted her. After losing to Henry Armstrong, Ross retires from the ring and goes into the saloon business, but his constant gambling and free spending soon leaves him broke. To add to his misery, Cathy, disgusted with his way of life, breaks their engagement. With the advent of World War II, Ross joins the Marines and, on his first leave, meets Cathy and marries her. He goes overseas and distinguishes himself in the fighting on Guadalcanal but he becomes a victim of malignant malaria and the drugs given to him to relieve his pain make him dependent on narcotics. Returning to civilian life, Ross obtains a good job as a public relations man, but he gradually finds himself living in a world of self-induced misery relieved only by drugs. His constant need for narcotics puts him heavily in debt and before long his pursuit of the drugs costs him his job and breaks up his marriage until Cathy learns the truth about his illness. Realizing his degradation and encouraged by Cathy, he voluntarily enters a hospital and successfully undergoes an agonizing cure, saving his marriage and proving himself a champion and a man.

It was produced by Edward Small and directed by Andre de Toth from a screenplay by Crane Wilbur, Anthony Veiller and Paul Dudley.

Adult fare.

"The Seventh Sin" with Eleanor Parker, Bill Travers and George Sanders

(MGM, June; time, 92 min.)

A mildly interesting re-make of W. Somerset Maugham's "The Painted Veil," which was originally produced by MGM in 1934 with Greta Garbo in the leading role. Photographed in black-and-white CinemaScope, this version, like the original, is slow and heavy and is basically an unpleasant sex drama, despite elements of human interest in the second half. The acting is good, but the principal characters are unsympathetic. Eleanor Parker is a woman who is unfaithful to her husband, and even though she becomes regenerated in the end one cannot feel too kindly toward her because of her prior callous behavior. Jean Pierre Aumont, as her lover, is without character, faithless to his wife and children, and Bill Travers, as her husband, impresses one as being colorless and spineless in his domestic life although heroic in his work as a doctor. The second half is somewhat depressing, for the action takes place in a remote section of China, amidst filth and misery, where a cholera epidemic is raging. George Sanders, as a talkative, cynical Englishman, lightens the proceedings a bit with his witty remarks, but they are not enough to relieve the overall cheerless atmosphere:—

Bored with life in Hong Kong and her marriage to Travers, an English bacteriologist, Eleanor becomes deeply involved in a passionate love affair with Aumont, a handsome shipping executive. Travers returns home unexpectedly one afternoon and discovers the secret. To prove to Eleanor that Aumont's love meant nothing, Travers offers to divorce her providing Aumont agrees to divorce his wife and marry her. Convinced that Aumont will accept these terms, Eleanor becomes embittered when he declines. Travers, under threat of disgracing both Eleanor and Aumont, forces her to accompany him to a remote section in China where he was going to fight a cholera epidemic. Eleanor believes that he is taking her along in the hope that she will be stricken with the disease. There, they remain openly hostile to each other while Travers devotes himself to his work. Through George Sanders, a cynical but friendly Englishman, and Francoise Rosay, the Mother Superior of a local convent, Eleanor learns of the great work her husband is doing. She begins to realize her own shortcomings and gains for him a new respect that soon turns to love. She goes to work in the convent to help the Sisters but has to stop when she discovers that she is going to have a baby. In all honesty, she confesses to Travers that the baby may be his or Aumont's. Tragedy strikes when Travers himself is stricken with cholera. Eleanor rushes to his side and he forgives her before he dies. With a new-found respect for herself, Eleanor returns to Hong Kong to start life anew.

It was produced by David Lewis and directed by Ronald Neame from a screenplay by Karl Tunberg.

Adult fare.

"Night Passage" with James Stewart, Audie Murphy and Dan Duryea

(Univ.-Int'l, August; time, 90 min.)

"Night Passage" ought to go over with a bang wherever western melodramas are popular, not only because of the top cast, but also because the picture has been directed and acted with such skill that it holds the spectator breathless all the way through. Moreover, the picture has been enhanced by the new Technirama anamorphic process, a Technicolor development, which adds much to the pictorial beauty of the outdoor backgrounds. The action is fast and exciting, and the heroics demanded of James Stewart and Audie Murphy are performed by them in fine fashion. And there is enough shooting and killing to satisfy those who expect thrills of this kind, particularly towards the end, where Stewart and Murphy fight it out with Dan Duryea's gang. Murphy, who takes the part of a cheerful character, provokes considerable comedy relief. Stewart comes through with his usual good performance, and the attachment between him and young Brandon de Wilde arouses the emotions of sympathy:—

Fearing lest a \$10,000 payroll be robbed by Duryea and his gang, Jay C. Flippin, a top railroad official, entrusts the money to Stewart. Two important members of the Duryea gang are Audie Murphy, Stewart's lawless brother, and young Brandon, an orphaned boy. When the robbery is pulled off, Stewart puts the money in a shoe box and hands it to Brandon, whom he had befriended, confident that no one would think of looking for the payroll within the gang itself. Stewart is knocked unconscious and left at the scene while Murphy and Duryea ride off with Elaine Stewart, Flippin's wife, to hold her as hostage until the money is found. Stewart eventually makes his way to a ghost town saloon where the gang is holding Elaine and offers to join them. Duryea favors the affiliation, but Murphy objects because he disliked his brother who had always preached the good way of life. Dianna Foster, a waitress in love with Murphy, changes her mind about him when he refuses to go straight and now looks to Stewart as the right man for her. When Stewart shoots his way out of the saloon to rescue the two women, Murphy escapes with Brandon and the loot. The gang corners Stewart and a gun fight ensues. Meanwhile Murphy's trail leads to the fight and, though he dislikes his brother's virtuous ways, he takes his place by his side and sacrifices his life to save him, but not before he finishes Duryea. Stewart heads for home with the women, Brandon and the money, and looks forward to a new life with Dianne.

Aaron Rosenberg produced it and James Neilson directed it from a screenplay by Borden Chase, based on a story by Norman A. Fox.

Adults.

"The Restless Breed" with Scott Brady and Anne Bancroft

(20th Century-Fox, May; time, 81 min.)

Although it does not rise above the level of program fare, "The Restless Breed" should give ample satisfaction to the indiscriminating lovers of outdoor melodramas. Photographed in Eastman color, its story about a young man who seeks to avenge the killing of his father follows a familiar pattern and offers few surprises, but it manages to hold one in fairly tense suspense, for it is permeated throughout with time-tested ingredients of robust action, excitement and skullduggery. Scott Brady is acceptable as the avenging hero of the piece, and the same may be said for Anne Bancroft as a sympathetic half-breed Indian girl who wins his heart and who tries to deter him from taking the law into his own hands. Like most westerns, the showdown gun battle in the closing sequence is the most exciting. The color photography is fine:—

To avenge the murder of his father by Jim Davis, a notorious outlaw leader, Brady, a young lawyer, arrives in Mission, Texas, determined to take the law into his own hands. He conceals his identity and obtains lodging with Rhys Williams, an unordained minister, who had taken on the burden of caring for several unwanted half-breed Indian children, including Anne Bancroft, a young girl who falls in love with Scott. In the course of events, Scott learns that Davis remained in a hideout somewhere across the border in Mexico while his henchmen stayed in Mission to take care of the gang's illegal activities. When the local

sheriff is attacked and killed by Davis' henchmen, Brady joins the gun battle and kills two of the outlaws, hoping that the incident will lure Davis back to Mission. Jay C. Flippin, a U.S. Marshal and old friend of Brady's father, arrives in town and learns of the shooting scrape. He warns Brady not to tangle with Davis and not to take the law into his own hands. He then reveals Brady's identity to Anne and Williams. Both plead with him to let Flippin handle the matter but Brady remains adamant. When Davis arrives in town with two gunslingers, Flippin tries to place them under arrest and is wounded mortally. Before dying, he swears in Brady as a Deputy Marshal. Brady outdraws the outlaws in a furious gun battle and wipes them out. Having avenged the killings of Flippin and his father, he gives up his guns to settle down to a quiet life with Anne.

It is an Edward L. Alperson presentation, directed by Allan Dwan from a screenplay by Steve Fisher.

Unobjectionable morally.

"Desk Set" with Katharine Hepburn, Spencer Tracy, Gig Young and Joan Blondell

(20th Century-Fox, May; time, 103 min.)

A mirthful romantic comedy-drama, based on the successful Broadway play of the same name and lavishly produced in CinemaScope and DeLuxe color. It should go over well with all types of audiences, for it is an ideal vehicle for Katharine Hepburn and Spencer Tracy, who make the most of the witty dialogue and the many comedy situations offered in the otherwise slim story, which centers around the erroneous apprehension felt by four female employees in the research department of a large broadcasting network lest they be replaced by a huge brain machine developed and installed by Tracy. The action romps along at a merry pace from start to finish and, on occasion, is quite hilarious, particularly in the closing sequences, where the brain machine goes berserk. Both Tracy, as the installation engineer, and Miss Hepburn, as the head of the research department, are in fine form. Much of the comedy stems from a sub-plot involving Miss Hepburn's frustrated romance with Gig Young, a young network executive, until Tracy replaces him as the object of her affection. Joan Blondell, as Miss Hepburn's assistant, contributes much to the merriment:—

Katharine, head of the Federal Broadcasting Company's reference library, and Joan Blondell, Dina Merrill and Sue Randall, her assistants, are mystified when Tracy, without revealing his reasons, enters the library and begins measuring the place. Their mystification turns to apprehension when they learn that he had been engaged to install a huge brain machine that could do the work of the girls in answering the public's questions. Tracy hangs around the department for weeks to make a comprehensive study of its workings and during that time a friendly sort of animosity springs up between him and the girls, who imagine the worst with regard to their future with the company. Meanwhile Katharine has her romantic troubles with Young, who had been wooing her half-heartedly for more than seven years but whose feelings are suddenly awakened one day when he finds Tracy in her apartment dressed only in a bathrobe. Tracy, caught in a rainstorm with Katharine, had accepted her invitation to dry off in her apartment. Later, at an office Christmas party, Tracy makes romantic overtures to Katharine, a move that dissuades her from accepting Young's marriage proposal. The good feeling between Katharine and Tracy turns cold, however, with the installation of the brain machine, and the situation is aggravated further by the fact that, through an error made by a machine installed by Tracy in the payroll department, every one in the organization, from the president down, receives a discharge notice. The girls, peeved, refuse to answer the telephones, and Tracy takes over to prove the worth of his machine. He feeds it different questions, but confusion reigns when the machine suddenly goes haywire because of a mechanical difficulty. Pleased by the happening, Katharine and her assistants quickly obtain the answers to the different questions, proving the reliability of the individual over the machine. It all ends with Katharine in Tracy's arms after he makes it clear that his machine is intended to supplement the work of the librarians and not to replace them.

It was produced by Henry Ephron and directed by Walter Lang from a screenplay by the producer and Phoebe Ephron, based on the play by William Marchant.

Family.

"The Prince and the Showgirl" with Marilyn Monroe and Laurence Olivier

(Warner Bros., July 6; time, 117 min.)

Lavishly produced and photographed in Technicolor, this is for the most part a highly amusing Graustarkian comedy that gains added importance from the fact that it teams in the leading roles Laurence Olivier, who ranks high among the screen's most distinguished actors, and Marilyn Monroe, who is best known for her curvaceous figure. The drawing power of the two stars should be of considerable help at the box-office, but since it is a sophisticated entertainment it probably will find its best reception in large cities. Small-town audiences, particularly those who prefer action, will find the pace much too slow, for it is given more to talk than to movement.

Set in London in 1911 at the time of the Coronation of King George V, the story, briefly, centers around the involvement of a naive American chorus girl with an arrogant Grand Duke, Regent of the Balkan state of Carpathia, who unsuccessfully attempts to seduce her after making elaborate preparations to do so. In the several days that she remains at the Carpathian embassy in London, she not only falls in love with the Grand Duke and wins his heart but also establishes a firmer and more human relationship between the Grand Duke and teen-aged son, the boy-King of Carpathia, who, at her urging, gives up a revolutionary scheme to depose his father as Regent so that he can become the ruling monarch before his appointed time.

The story itself is thin and fanciful, but it keeps one laughing throughout because of the amusing dialogue and good comedy situations. Olivier is excellent if somewhat unsympathetic as the autocratic Regent with a roving eye for the ladies, and Miss Monroe is just right in the tailor-made role as the scatter-brained chorus girl who proves to be cleverer than she first appears. Playing her part in form-fitting clothes designed to reveal her abundant curves to advantage, Miss Monroe handles the comedy in fine style and is particularly funny in the scenes where she successfully combats Olivier's amorous advances, leaving him completely frustrated. Highly amusing also are the scenes in which she lures Olivier to renew his advances after falling in love with him. Dame Sybil Thorndike, as the Queen Dowager of Carpathia, adds much to the satirical fun poked at royalty, and Jeremy Spenser is competent as the rebellious boy-King.

It is a Marilyn Monroe production, produced and directed in England by Mr. Olivier from a screenplay by Terence Rattigan, based on his own play, "The Sleeping Prince."

Adult fare.

"The Lonely Man" with Jack Palance and Anthony Perkins

(Paramount, June; time, 87 min.)

Being a moody western with psychological overtones, "The Lonely Man" is more of a character study than an action melodrama. It is a fairly interesting picture of its kind, but its appeal probably will be limited. A showdown gun battle towards the finish, and a sequence dealing with the rounding up of wild horses, provide the chief excitement in the picture. Otherwise, it is a slow-paced, "talky" tale, dealing with the problems faced by a notorious gunfighter who seeks to retire to a peaceful life, and with his efforts to win the regard of his belligerent son, who wrongly believed that he was responsible for the death of his mother. As presented, this conflict between father and son lacks strong dramatic impact. Jack Palance is impressive as the gunfighter, and Anthony Perkins is competent as his resentful son, but the characterizations are not wholly sympathetic. Good work is done by Elaine Aiken as Palance's young mistress, who finds herself drawn to his son. The black-and-white photography is fine:—

Seeking a peaceful life, Palance returns to his hometown after an absence of seventeen years and looks up Perkins, his grown son. Perkins greets him with disdain

and blames him for causing the death of his mother by deserting her years previously. The local sheriff gives Palance 24 hours to get out of town because of his notorious reputation, and he induces his son to accompany him, despite his belligerence. Unwanted in every town they seek to settle down, Palance and Perkins roam the range and finally take refuge on a ranch owned by Elaine, with whom Palance had lived until recently. Neville Brand, another outlaw, had vowed to kill Palance for taking Elaine away from him. In the course of events, Palance, aided by Elaine and by Robert Middleton, a former henchman, teaches Perkins how to catch wild horses and train them. Meanwhile Elaine exerts every effort to patch up the conflict between father and son and at the same time finds herself attracted to Perkins. The young man's feelings towards his father change when he learns through Middleton that circumstances had forced his father to become an outlaw, and that his mother was actually a selfish woman who had refused to give up her comforts to accompany Palance. Complications arise when Brand and several henchmen discover that Palance had returned to Elaine's ranch. Brand insists on a showdown and, despite Elaine's pleas, Palance accepts the challenge. Perkins, discovering that his father is going blind, rushes to the scene of battle to aid him. When the smoke clears away, Brand and his henchmen, as well as Palance, are dead. Heartbroken, Elaine and Perkins head back to the ranch with the indication that they will start a new life together.

It was produced by Pat Duggan and directed by Henry Levin from a screenplay by Harry Essex and Robert Smith. Adult fare.

"Spoilers of the Forest" with Rod Cameron and Vera Ralston

(Republic, April 5; time, 68 min.)

A fair program action melodrama, photographed in Tru-color and the Naturama anamorphic process. Although the plot is based on a familiar mixture of ruthlessness and greed, it moves along at a brisk pace and should satisfy the indiscriminating movie-goers. The timber lands of the Pacific Northwest provide the story with a fascinating background, and the methods employed to cut and move the giant logs are interesting. Two sequences, where huge trucks loaded with the logs go out of control and race down a steep grade at breakneck speed, have been staged in highly thrilling fashion. The direction and acting are ordinary. All in all, however, it should serve its purpose as a supporting feature:—

Together with Carl Benton Reid, her foster-father, Vera Ralston owns 64,000 acres of valuable timber lands. Reid's conservative cutting methods, designed to preserve the resources of the forest, do not fit in with the plans of Ray Collins, head of a large lumber company, so he arranges with Rod Cameron, his foreman, to romance Vera and influence her into permitting the company to cut her share of the timber. The scheme works so well that Vera quarrels with her foster-father when he blames the accidental death of Edgar Buchanan, an old employee, on Collins' high-pressure operations. To keep Vera happy, Collins invites her to visit his home in San Francisco, where Hillary Brooke, his wife, helps the scheme by giving Vera her first taste of luxurious living. In due time Collins overplays his hand and, when Vera refuses to sign certain contracts, he angrily reveals that Cameron had been making love to her at his orders. Confused and hurt, Vera returns to the home of her foster-father and admits that she had been wrong. He welcomes her back and tells her that, in his opinion, Cameron is a decent fellow and that his feeling for her is sincere. But it is not until Cameron risks his life to save Reid's son from being killed in a runaway truck, thus proving that he is no longer under Collins' influence, that Vera becomes convinced of his sincerity and true love for her.

It was produced and directed by Joe Kane from a screenplay by Bruce Manning.

Family.

IN TWO SECTIONS—SECTION TWO
HARRISON'S REPORTS

Vol. XXXIX

NEW YORK, N. Y., SATURDAY, MAY 18, 1957

No. 20

(Partial Index No. 3—Pages 54 to 76 Inclusive)

Titles of Pictures **Reviewed on Page**

Badlands of Montana—20th Century-Fox (75 min.)...75
Bail Out at 43,000—United Artists (78 min.)...68
Boy On a Dolphin—20th Century-Fox (111 min.)...58
Break in the Circle—20th Century-Fox (69 min.)...75
Burglar, The—Columbia (90 min.)...70
Buster Keaton Story, The—Paramount (91 min.)...62
Calypso Joe—Allied Artists (76 min.)...74
China Gate—20th Century-Fox (97 min.)...76
Dragoon Wells Massacre—Allied Artists (88 min.)...74
Dragstrip Girl—Amer.-Int'l (70 min.)...72
Garment Jungle, The—Columbia (88 min.)...67
Girl in the Kremlin, The—Univ.-Int'l (81 min.)...63
Gun Duel in Durango—United Artists (73 min.)...71
Hellcats of the Navy—Columbia (82 min.)...62
Hot Rod Rumble—Allied Artists (79 min.)...74
If All the Guys in the World—Buena Vista (95 min.)...68
Interlude—Univ.-Int'l (90 min.)...75
Iron Sheriff, The—United Artists (73 min.)...62
Joe Butterfly—Univ.-Int'l (90 min.)...68
Johnny Tremain—Buena Vista (80 min.)...71
Kettle on Old MacDonald's Farm, The—
Univ.-Int'l (80 min.)...72
Kronos—20th Century-Fox (78 min.)...54
Little Hut, The—MGM (98 min.)...70
Living Idol, The—MGM (101 min.)...67
Man Afraid—Univ.-Int'l (84 min.)...55
Oklahoman, The—Allied Artists (80 min.)...63
Public Pigeon No. 1—Univ.-Int'l (79 min.)...67
Ride Back, The—United Artists (79 min.)...63
Rock All Night—Amer.-Int'l (65 min.)...72
Saint Joan—United Artists (110 min.)...76
She Devil—20th Century-Fox (77 min.)...54
Shoot-Out at Medicine Bend—Warner Bros. (87 min.)...58
Sierra Stranger—Columbia (73 min.)...70
Something of Value—MGM (113 min.)...71
Storm Ride, The—20th Century-Fox (70 min.)...72
Strange One, The—Columbia (97 min.)...55
Tall T, The—Columbia (78 min.)...54
This Could Be the Night—MGM (103 min.)...59
Way to the Gold, The—20th Century-Fox (94 min.)...76

5728 Looking for Danger—Bowery BoysSept. 12
5729 Death in Small Doses—Graves-Powers.....Sept. 15
5702 Storm Out of the West—Robertson-Rory
(formerly "Gun for a Town")not set

Buena Vista Features

(477 Madison Ave., New York 22, N. Y.)

Westward Ho, the Wagons—
Fess Parker (C'Scope)Dec. 25
Cinderella—reissueFeb.
Johnny Tremain—Stalmaster-YorkJuly
Bambi—reissueJuly

Columbia Features

(711 Fifth Ave., New York 22, N. Y.)

121 7th Cavalry—Scott-HaleDec.
124 Rumble on the Docks—Darren-CarrollDec.
117 The Last Man to Hang—Conway-SellersDec.
111 The Gamma People—Douglas-BartokJan.
126 Zarak—Mature-Wildnig-Ekberg (C'Scope)Jan.
127 Nightfall—Ray-Keith-BancroftJan.
128 Ride the High Iron—Taylor-Forrest-BurrJan.
125 Don't Knock the Rock—Dale-HaleyJan.
122 The Silent World—DocumentaryJan.
127 Nightfall—Ray-Keith-BancroftFeb.
132 Wicked As They Come—Dahl-CareyFeb.
129 Utah Blaine—Calhoun-CummingsFeb.
130 Full of Life—Holliday-ConteMar.
134 The Man Who Turned to Stone—Jory-Doran...Mar.
135 Zombies of Mora Tau—Palmer-Hayes.....Mar.
133 The Shadow on the Window—Carey-Garrett...Mar.
131 The Guns o' Fort Petticoat—Murphy-Grant...April
136 The Tall T—Scott-Boone-O'SullivanApril
137 The Phantom Stagecoach—Bishop-Crowley ...April
138 The Strange One—Gazzara-WilsonMay
139 Abandon Ship!—Power-ZetterlingMay
140 Sierra Stranger—Duff-McGheeMay
141 Hellcats of the Navy—Reagan-DavisMay
142 Beyond Mombasa—Wilde-ReedJune
143 The Burglar—Duryea-MansfieldJune
144 The Garment Jungle—Cobb-ScalaJune
Calypso Heat Wave—Desmond-AndersJune
The Night the World Exploded—Grant-Leslie...June
The Giant Claw—Morrow-CordayJune

RELEASE SCHEDULE FOR FEATURES

Allied Artists Features

(1560 Broadway, New York 19, N. Y.)

5701 Chain of Evidence—Elliott-LydonJan. 6
Montgomery-Randall (C'Scope)Feb. 24
5706 Hold That Hypnotist—Bowery BoysFeb. 24
5703 Attack of the Crab Monsters—
Garland-DuncanMar. 3
5704 Not of This Earth—Birch-GarlandMar. 3
5705 Last of the Badmen—
5708 Footsteps in the Night—Bill ElliottMar. 24
5709 Dragoon Wells Massacre—
Sullivan-O'Keefe-Freeman (C'Scope)Apr. 28
5710 Daughter of Dr. Jekyll—Agar-TalbotMay 7
5717 Hot Rod Rumble—Snowden-Hartunian ...May 12
5711 Calypso Joe—Jeffries-DickinsonMay 12
5712 The Oklahoman—McCrea-Hale (C'Scope)..May 14
5707 Let's Be Happy—Martin-Vera EllenMay 26
5716 Spook Chasers—Bowery BoysJune 2
5714 The Persuader—Craig-TalmanJune 9
5719 Love in the Afternoon—
Cooper-Hepburn-ChevalierJuly 7
5720 The Disembodied—Burke-HayesJuly 14
5721 Dino—Mineo-KeithJuly 14
5726 No Place to Die—Hayden-DuncanAug. 4
5727 From Hell It Came—Andrews-CarverAug. 18
5718 Crime Beneath the Sea—Corday-Conway
(formerly "Skin Dive Girl")

Metro-Goldwyn-Mayer Features

(1540 Broadway, New York 19, N. Y.)

710 The Great American Pastime—Ewell-Francis...Dec.
712 The Iron Petticoat—Hope-HepburnDec.
711 Mutiny on the Bounty—reissueDec.
714 Edge of the City—Cassavetes-PointerJan.
717 Slander—Johnson-Blyth-CochranJan.
715 Green Dolphin Street—reissueJan.
716 Boys Town—reissueJan.
718 The Barretts of Wimpole Street—
Jones-Gielgud (C'Scope)Feb.
719 Hot Summer Night—Nielsen-MillerFeb.
720 The Wings of Eagles—Wayne-O'HaraFeb.
721 Invitation to the Dance—Gene KellyMar.
722 Lizzie—Parker-Boone-BlondellMar.
723 10,000 Bedrooms—Martin-Bartok (C'Scope)...Mar.
724 Designing Woman—Peck-Bacall (C'Scope)Apr.
727 The Vintage—Angeli-Ferrer (C'Scope)Apr.
725 Gaslight—reissueApr.
726 The Postman Always Rings Twice—reissue....Apr.
728 Tarzan and the Lost Safari—ScottMay
729 This Could Be the Night—Simmons-Douglas...May
730 The Little Hut—Gardner-Granger-NivenMay
The Seventh Sin—Parker-Sanders (C'Scope) ...June
Something of Value—Hudson-WynterJune
The Bride Goes Wild—reissueJune
Our Vines Have Tender Grapes—reissueJune
Man on Fire—Crosby-StevensJuly
Silk Stockings—Astaire-Charisse (C'Scope) ...July

Paramount Features

(1501 Broadway, New York 18, N. Y.)

- 5605 Hollywood or Bust—Martin & Lewis Dec.
 5604 Three Violent People—Heston-Baxter-Roland... Jan.
 5606 The Rainmaker—Lancaster-Hepburn Feb.
 5607 Fear Strikes Out—Perkins-Moore-Malden Mar.
 5608 Funny Face—Hepburn-Astaire Apr.
 5609 The Buster Keaton Story—O'Connor-Blythe.... May
 5610 Gunfight At the O.K. Corral—
 Lancaster-Douglas-Fleming May
 R5614 For Whom the Bell Tolls—reissue May
 5611 The Lonely Man—Palace-Perkins June
 5612 Beau James—Hope-Douglas-Miles July
 5613 The Delicate Delinquent—Lewis-McGavin July
 5615 Omar Khayyam—Wilde-Paget Aug.
 5616 Loving You—Presley-Scott Aug.

Republic Features

(1740 Broadway, New York 19, N. Y.)

- 5603 Accused of Murder—
 Brian-Ralston (Naturama) Dec. 21
 5604 Tears for Simon—Farrar-Knight Jan. 4
 5605 The Congress Dances—
 German cast (C'Scope) Jan. 11
 5606 Duel at Apache Wells—
 Alberghetti-Cooper (Naturama) Jan. 25
 5607 Affair in Reno—
 Lund-Singleton (Naturama) Feb. 15
 5608 Hell's Crossroads—
 McNally-Castle (Naturama) Mar. 8
 5651 The Red Pony—reissue Mar. 15
 5652 The Woman They Almost Lynched—reissue. Mar. 29
 5609 Spoilers of the Forest—Cameron-Ralston ... Apr. 5
 5610 Man in the Road—Farr-Raines April 12
 The Weapon—Cochran-Scott May 17
 Time is My Enemy—Price-Asherson May 24
 5613 The Lawless Eighties—
 Crabbe-Smith (Naturama) May 31
 5620 The Quiet Man—reissue May 31

Twentieth Century-Fox Features

(444 W. 56th St., New York 19, N. Y.)

1956

- 627-0 Anastasia—
 Bergman-Hayes-Brynnner (C'Scope) Dec.
 628-8 The Black Whip—
 Marlowe-Gray-Mara (Regalscope) Dec.
 631-2 Women of Pitcairn Island—
 Craig-Bari (Regalscope) Dec.
 632-0 Oasis—Morgan-Borchers (C'Scope) Dec.

1957

- 629-6 The Girl Can't Help It—
 Ewell-North-Mansfield (C'Scope) Jan.
 701-3 Three Brave Men—
 Borgnine-Milland (C'Scope) Jan.
 703-9 Smiley—Rafferty-Richardson (C'Scope) Jan.
 702-1 The Quiet Gun—Tucker-Corday (Regalscope). Jan.
 706-2 Oh, Men! Oh, Women—
 Dailey-Rogers-Niven (C'Scope) Feb.
 704-7 The True Story of Jesse James—
 Wagner-Hunter-Lange (C'Scope) Feb.
 705-4 Two Grooms for a Bride—Bruce-Carroll Feb.
 709-6 The Storm Rider—Brady-Powers (Regalscope). Mar.
 710-4 Heaven Knows—Mr. Allison—
 Kerr-Mitchum (C'Scope) Mar.
 708-8 River's Edge—
 Milland-Quinn-Paget (C'Scope) Apr.
 711-2 Break in the Circle—Tucker-Bartok Apr.
 712-0 Kronos—Lawrence-Emerly (Regalscope) Apr.
 713-8 She Devil—Blanchard-Dekker (Regalscope) .. Apr.
 714-6 Boy On a Dolphin—
 Ladd-Lorcn-Webb (C'Scope) Apr.
 715-3 China Gate—Cole-Barry (C'Scope) May
 719-5 Desk Set—Tracy-Hepburn (C'Scope) May
 718-7 The Restless Breed—Brady-Bancroft May
 717-9 The Way to the Gold—
 North-Sullivan (C'Scope) May
 716-1 Badlands of Montana—
 Reason-Dean (Regalscope) May
 Wayward Bus—Mansfield-O'Brien (C'Scope). June
 Island in the Sun—all-star cast (C'Scope).... June
 Lure of the Swamp—
 Parker-Thompson (Regalscope) June
 Two Grooms for a Bride—Bruce-Carroll June
 Bernardine—Moore Boone (C'Scope) July

- A Hatful of Rain—Saint-Murray (C'Scope)... July
 The Abductors—McLaglen-Spain (Regalscope). July
 An Affair to Remember—
 Kerr-Grant (C'Scope) July
 God Is My Partner—
 Brennan-Hoyt (Regalscope) July
 Sea Wife—Burton-Collins (C'Scope) Aug.
 The Unknown Terror—
 Richards-Powers (Regalscope) Aug.
 Back from the Dead
 Franz-Castle (Regalscope) Aug.
 Down Payment—Wynter-Hunter (C'Scope) .. Aug.

United Artists Features

(729 Seventh Ave., New York 19, N. Y.)

- The Sharkfighters—Mature-Steele (C'Scope) Nov.
 Running Target—Dowling-Franz Nov.
 Revolt at Fort Laramie—Dehner-Palmer-Helm Nov.
 The Peacemaker—Mitchell-Bowie Nov.
 Gun the Man Down—Arness-Meyer Nov.
 The King and Four Queens—Gable-Parker Dec.
 The Wild Party—Quinn-Ohmart Dec.
 Dance with Me Henry—Abbott & Costello Dec.
 The Brass Legend—O'Brian-Gates-Burr Dec.
 Drango—Chandler-Dru-London Jan.
 Five Steps to Danger—Roman-Hayden Jan.
 The Halliday Brand—Cotten-Lindfors Jan.
 The Big Booodle—Flynn-Armendariz-Scala Jan.
 Four Boys and a Gun—Sutton-Green Jan.
 Crime of Passion—Stanwyck-Hayden Feb.
 Men in War—Ryan-Ray Feb.
 Pharaoh's Curse—Mark Dana Feb.
 Tomahawk Trail—Connors-Cummings Feb.
 Voodoo Island—Karloff-Tyler Feb.
 Revolt at Ft. Laramie—Palmer-Helm Mar.
 The Delinquents—Laughlin-Miller Mar.
 Spring Reunion—Hutton-Andrews Mar.
 Hit and Run—Moore-Haas Mar.
 The Bachelor Party—Don Murray Apr.
 12 Angry Men—Fonda-Cobb Apr.
 Fury at Showdown—Derek-Smith Apr.
 The Iron Sheriff—Hayden-Ford Apr.
 War Drums—Barker-Taylor Apr.
 The Ride Back—Quinn-Conrad May
 Bail Out at 43,000—Payne-Steele May
 Monkey on My Back—Mitchell-Foster May
 Gun Duel in Durango—Montgomery-Robinson..... May

Universal-International Features

(445 Park Ave., New York 22, N. Y.)

- 5702 The Mole People—Agar-Patrick Dec.
 5703 Curucu, Beast of the Amazon—
 Bromfield-Garland Dec.
 5704 Everything But the Truth—O'Hara-Forsythe... Dec.
 5705 Written On the Wind—Hudson-Bacall Jan.
 5706 Four Girls in Town—Nader-Adams (C'Scope). Jan.
 5705 Rock Pretty Baby—Saxon-Mineo Jan.
 5708 The Great Man—Ferrer-Wynn-London Feb.
 5709 Istanbul—Flynn-Borchers (C'Scope) Feb.
 5710 The Night Runner—Danton-Miller Feb.
 9701 The First Traveling Saleslady—
 Rogers-Channing-Nelson Feb.
 9702 Beyond a Reasonable Doubt—
 Andrews-Fontaine Feb.
 9703 Back from Eternity—Ryan-Ekberg Feb.
 9704 Tension at Table Rock—Egan-Malone Feb.
 9706 The Brave One—Ray-Rivera (C'Scope) Feb.
 9707 Death of a Scoundrel—Sanders-DeCarlo Feb.
 9709 The Man in the Vault—Ekberg-Campbell Feb.
 t9710 Bundle of Joy—Reynolds-Fisher Feb.
 5712 Battle Hymn—Hudson-Duryea-Hyer (C'Scope). Mar.
 5711 Gun for a Coward—
 MacMurray-Hunter (C'Scope) Mar.
 5713 Mister Cory—
 Curtis-Hyer-Bickford (C'Scope) Mar.
 5715 The Incredible Shrinking Man—
 Williams-Stuart Apr.
 5714 Kelly and Mc—
 Johnson-Laurie-Hyer (C'Scope) Apr.
 5716 The Tattered Dress—
 Chandler-Crain (C'Scope) Apr.
 5717 The Young Stranger—McArthur-Hunter May
 5718 The Girl in the Kremlin—Barker-Gabor May
 5719 The Deadly Mantis—Stevens-Talton May

5720 Man Afraid—Nader-Thaxter (C'Scope)June
 5721 The Kettles on Old MacDonald's Farm—
 Marjorie MainJune
 5722 Public Pigeon No. 1—Skelton-BlairJune
 5723 Joe Butterfly—Murphy-Nader (C'Scope)July
 5724 Tammy and the Bachelor—
 Reynold-Nielsen (C'Scope)July
 Night Passage—Stewart-MurphyAug.
 The Land Unknown—
 Mahoney-Smith (C'Scope)Aug.
 Midnight Story—Curtis-Pavan (C'Scope)
 (formerly "Appointment with a Shadow")..Aug.

Warner Bros. Features

(321 W. 44th St., New York 18, N. Y.)

607 Baby Doll—Malden-Baker-WallachDec. 29
 608 The Wrong Man—Fonda-MilesJan. 26
 609 Top Secret Affair—Hayward-DouglasFeb. 9
 610 The Big Land—Ladd-MayoFeb. 23
 611 Paris Does Strange Things—Bergman-Ferrer..Mar. 2
 604 Rebel Without a Cause—reissueMar. 16
 414 East of Eden—reissueMar. 16
 612 The Counterfeit Plan—Scott-CastleMar. 30
 614 The Spirit of St. Louis—Stewart (C'Scope)..Apr. 20
 631 Jim Thorpe—All American—reissueMay 4
 632 The Winning Team—reissueMay 4
 633 Bright Leaf—reissueMay 4
 634 The West Point Story—reissueMay 4
 635 Strangers on a Train—reissueMay 4
 636 Young Man With a Horn—reissueMay 4
 615 Shoot Out At Medicine Bend—
 Scott-Craig-DickinsonMay 11
 613 Untamed Youth—Van Doren-RussellMay 18
 616 A Face in the Crowd—Griffith-NealJune 1
 The D.I.—Jack WebbJune 22
 The Prince and the Showgirl—Monroe-Olivier..July 6

SHORT SUBJECT RELEASE SCHEDULE

Buena Vista—One Reel

74107 Donald's Snow Fight—
 Disney (reissue) (7 m.)Dec. 7
 74108 Society Dog Show—
 Disney (reissue) (8 m.)Dec. 28
 74109 Donald's Gold Mine—
 Disney (reissue) (7 m.)Jan. 18
 74110 T-Bone for Two—Disney (reissue) (7 m.)..Feb. 8
 74111 Dumbell of the Yukon—
 Disney (reissue) (7 m.)Mar. 1
 74112 Bone Trouble—Disney (reissue) (9 m.)..Mar. 22

Columbia—One Reel

1552 Candid Microphone No. 4—
 (reissue) (11 m.)Dec. 6
 1605 Concerto in B-Flat Minor—
 Favorite (reissue) (8 m.)Dec. 13
 1953 Village Barn—
 Cavalcade of B'way (reissue) (10½ m.)..Dec. 20
 1803 Tee Topnotchers—Sports (10 m.)Dec. 27
 1753 Meet Mother Magoo—
 Mr. Magoo (C'Scope) (6½ m.)Dec. 27
 1851 Hollywood Stars At a Party—
 Screen Snapshots (9½ m.)Dec. 29
 1553 Candid Microphone No. 5—
 reissue (10½ m.)Jan. 3
 1606 Robin Hoodlum—Favorite (reissue) (7 min.)..Jan. 17
 1804 Sharpshooting Sportsmen—Sports (9 m.) ..Jan. 31
 1607 Fowl Brawl—Favorite (reissue) (6 m.)Feb. 7
 1608 Magic Fluke—Favorite (reissue) (7 m.)Feb. 21
 1754 Magoo Goes Overboard—
 Mr. Magoo (C'Scope) (6 m.)Feb. 21
 1954 Leon & Eddie's—
 Cavalcade of B'way (reissue) (11 m.)Feb. 21
 1852 Hollywood Star Night—
 Screen Snapshots (10 m.)Feb. 28
 1805 Flying Horses—Sports (9 m.)Feb. 28
 1554 Candid Microphone No. 6 (reissue) (10 m.)..Mar. 7
 1853 Waif International Ball—
 Screen Snapshots (9 m.)Mar. 28
 1955 The Versailles—
 Cavalcade of B'way (reissue) (10 m.) ...Apr. 11
 1806 Winged Fury—Sports (10½ m.)Apr. 25
 1609 Cat-Tastrophe—Favorite (reissue) (6 m.)...Apr. 25
 1854 The Walter Winchell Party—
 Screen Snapshots (9 m.)Apr. 25

1610 Punch De Leon—
 Favorite (reissue) (6½ m.)May 2
 1555 Candid Microphone No. 1 (reissue) (10 m.)..May 10
 1611 Wacky Quacky—Favorite (reissue) (6 m.)..May 23
 1755 Matador Magoo—
 Mr. Magoo (C'Scope) (6 m.)May 30
 1855 Meet the Photoplay Winners—
 Screen SnapshotsMay 30
 1807 Panama Playland—SportsMay 30
 1612 Grape Nutty—Favorite (reissue) (6 m.).....June 6
 1956 The China Doll—
 Cavalcade of B'way (reissue) (11 m.)June 13
 1613 Swing Monkey Swing—
 Favorite (reissue) (8 m.)June 20
 1856 The Mocambo Party—Screen SnapshotsJune 27

Columbia—Two Reels

1423 She Took a Powder—
 Vera Vague (reissue) (16½ m.)Dec. 12
 1433 The Sheepish Wolf—
 Harry Von Zell (reissue) (17½ m.)Dec. 20
 1424 Nervous Shakedown—
 Favorite (reissue) (15½ m.)Jan. 3
 1434 Where the Pest Begins—
 Shemp Howard (reissue) (17 m.)Jan. 24
 1404 Hoofs and Goofs—3 Stooges (15½ m.) ...Jan. 31
 1425 A Miss In a Mess—
 Vera Vague (reissue) (15½ m.)Feb. 7
 1441 Wonders of New Orleans—
 C'Scope Featurette (19 m.)Feb. 14
 1405 Muscle Up a Little Closer—
 3 Stooges (17 m.)Feb. 28
 1140 Congo Bill—Serial (reissue) (15 ep.)Mar. 2
 1435 Stage Frights—
 Collins & Kennedy (reissue) (19 m.) ...Mar. 7
 1406 A Merry Mix-Up—3 Stooges (16 m.)Mar. 28
 1426 Hot Heir—
 Hugh Herbert (reissue) (16½ m.)Apr. 4
 1442 Wonders of Washington, D. C.—
 C'Scope Featurette (18 m.)Apr. 18
 1407 Space Ship Sappy—3 Stooges (16 m.)Apr. 18
 1436 Mr. Wright Goes Wrong—
 Favorite (reissue) (19 m.)June 6
 1160 The Green Archer—Serial (reissue) (15 ep.)..June 13
 1408 Guns A Poppin'—3 StoogesJune 13
 1443 Arrivederci—Featurette (C'Scope) (19 m.)..June 27

Metro-Goldwyn-Mayer—One Reel

W-866 Senor Droopy—Cartoon (reissue) (8 m.)..Dec. 7
 C-835 Barbecue Brawl—C'Scope Cartoon (7 m.)..Dec. 14
 W-867 Little Rural Riding Hood—
 Cartoon (reissue) (6 m.)Dec. 28
 W-868 The Cat and the Mermouse—
 Cartoon (reissue) (8 m.)Jan. 4
 W-869 The Cuckoo Clock—
 Cartoon (reissue) (7 m.)Jan. 18
 C-836 Cat's Meow—C'Scope Cartoon (7 m.) ...Jan. 25
 W-870 Tennis Chumps—
 Cartoon (reissue) (7 m.)Feb. 1
 W-871 The Bear and the Hare—
 Cartoon (reissue) (7 m.)Feb. 15
 C-837 Tops with Pops—C'Scope Cartoon (8 m.)..Feb. 22
 W-872 Saturday Evening Puss—
 Cartoon (reissue) (7 m.)Mar. 8
 W-873 Garden Gopher—
 Cartoon (reissue) (6 m.)Mar. 22
 C-838 Give and Tyke—C'Scope Cartoon (7 m.)..Mar. 29
 W-874 Little Quacker—Cartoon (reissue) (7 m.)..Apr. 5
 C-839 Timid Tabby—C'Scope Cartoon (7 m.)..Apr. 19
 W-875 The Champ Champ—
 Cartoon (reissue) (7 m.)Apr. 26
 W-876 Safety Second—Cartoon (reissue) (7 m.)..May 3
 C-840 Grin and Share It—
 C'Scope Cartoon (7 m.)May 17
 W-877 The Peachy Cobbler—
 Cartoon (reissue) (7 m.)May 24
 C-841 Feedin' the Kiddie—
 C'Scope Cartoon (8 m.)June 17
 W-878 The Framed Cat—
 Cartoon (reissue) (7 m.)June 21
 C-842 Scat Cats—C'Scope Cartoon (7 m.)July 26

Metro-Goldwyn-Mayer—Three Reels

A-801 The Battle of Gettysburg—
 C'Scope Special (30 m.)Oct. 5

Paramount—One Reel

H16-1	Hide and Peak—Herman & Katnip (6 m.)	Dec. 7
E16-3	A Haul in One—Popeye (6 m.)	Dec. 14
P16-2	Lion in the Roar—Noveltoon (6 m.)	Dec. 21
B16-2	Spooking About Africa—Casper (6 m.)	Jan. 4
P16-3	Pest Pupil—Noveltoon (6 m.)	Jan. 25
E16-4	Nearlyweds—Popeye (7 m.)	Feb. 8
H16-2	Cat in the Act—Herman & Katnip (6 m.)	Feb. 22
B16-3	Hooky Spooky—Casper (6 m.)	Mar. 1
P16-4	Fishing Tackler—Noveltoon (6 m.)	Mar. 29
E16-5	The Crystal Brawl—Popeye (6 m.)	Apr. 5
E16-6	Patriotic Popeye—Popeye (8 m.)	May 11
B16-4	Peekaboo—Casper (6 m.)	May 24
P16-5	Mr. Money Gags—Noveltoon (7 m.)	June 7

Republic—Two Reels

5683	Dangers of the Canadian Mounted— Serial (reissue) (12 ep.)	Jan. 14
------	---------------------------------------------------------------	---------

Twentieth Century-Fox—One Reel

7701-6	Port of Sports— Movietone (C'Scope) (9 m.)	Jan.
5701-8	Topsy TV—Terrytoon (C'Scope) (7 m.)	Jan.
5731-5	Pirate's Gold—Terrytoon (7 m.)	Jan.
7702-4	Divided By the Sea— Movietone (C'Scope) (7 m.)	Feb.
5702-6	Gag Buster—Terrytoon (C'Scope) (7 m.)	Feb.
5732-3	A Hare-Breadth Finish— Terrytoon (C'Scope) (7 m.)	Feb.
7703-2	Future Baseball Champs— Movietone (C'Scope) (10 m.)	Mar.
5703-4	A Bum Steer— Terrytoon (C'Scope) (7 m.)	Mar.
5733-1	African Jungle Hunt—Terrytoon (7 m.)	Mar.
7704-0	Bluefin Jury—Movietone (C'Scope) (8 m.)	Apr.
5704-2	The Bone Ranger—Terrytoon (C'Scope)	Apr.
5734-9	Daddy's Little Darling—Terrytoon (7 m.)	Apr.
7705-7	Orient Express to Hong Kong— Movietone (C'Scope) (9 m.)	May
5705-9	Gaston is Here—Terrytoon (C'Scope)	May
5735-6	Love Is Blind—Terrytoon	May
7706-5	Guardians of the North— Movietone (C'Scope)	June
5706-7	Shove Thy Neighbor—Terrytoon (C'Scope)	June
5736-4	Beauty on the Beach— Terrytoon (reissue) (7 m.)	June
5707-5	Clint Clobber's Cat—Terrytoon (C'Scope)	July
5737-2	All This and Rabbit Stew— Terrytoon (reissue) (7 m.)	July

Universal—One Reel

3633	Wicket Wacky—Cartune (reissue) (7 m.)	Dec. 17
3611	Woodpecker Meets Davy Crewcut— Cartune (7 m.)	Dec. 17
3671	Holiday In the Hills—Color Parade (9 m.)	Dec. 24
3612	Fowled Up Party—Cartune (7 m.)	Jan. 14
3634	Sling Shot 6 7/8—Cartune (reissue) (7 m.)	Jan. 14
3672	Valley of Two Faces—Color Parade (9 m.)	Jan. 21
3635	Redwood Sap—Cartune (reissue) (7 m.)	Feb. 4
3691	Milk Run—Variety View (9 m.)	Feb. 4
3673	Frozen Frontier—Color Parade (9 m.)	Feb. 11
3613	Red Riding Hoodlum—Cartune (7 m.)	Feb. 11
3636	Woody Woodpecker Polka— Cartune (reissue) (7 m.)	Feb. 25
3692	Monkeys are the Craziest— Variety View (9 m.)	Mar. 4
3614	Plumber of Seville—Cartune (7 m.)	Mar. 11
3674	Junior Jamboree—Color Parade (9 m.)	Mar. 25
3693	Bears Go Rural—Variety View (9 m.)	Apr. 1
3615	Box Car Bandit—Cartune (7 m.)	Apr. 8
3616	Operation Cold Feet—Cartune (7 m.)	May 6
3694	Brooklyn Visits Detroit— Variety View (9 m.)	May 6
3675	Crossroads of the Ages— Color Parade (9 m.)	May 20
3617	The Unbearable Salesman—Cartune (7 m.)	June 3
3695	Washington Zoo—Variety View (9 m.)	June 17
3618	International Woodpecker—Cartune (7 m.)	July 1
3676	The Lion Dancers—Color Parade (9 m.)	July 1
3696	What is a Safari—Variety View (9 m.)	July 15
3619	To Catch a Woodpecker—Cartune (7 m.)	July 29

Universal—Two Reels

3652	Skylarkin' Time—Musical (15 m.)	Dec. 17
3653	Rhythms With Regis—Musical (15 m.)	Feb. 11
3654	Golden Ladder—Musical (15 m.)	Feb. 25
3601	Song of the Grape—Special (20 m.)	Mar. 3
3655	Swingin' and Singin'—Musical (15 m.)	Mar. 11
3656	Riot in Rhythm—Musical (15 m.)	Apr. 8
3657	Dance Demons—Musical (15 m.)	May 6
3658	Record Hop—Musical (15 m.)	June 3
3659	Salute to Song—Musical (15 m.)	July 1
3602	So Proudly We Hail—Special (C'Scope)	July 8
3660	Taps and Tunes—Musical (15 m.)	July 29

Vitaphone—One Reel

4706	The Honey-Mousers—Merrie Melody (7 m.)	Dec. 8
4725	To Hare is Human—Bugs Bunny (7 m.)	Dec. 15
4707	The Three Little Bops— Merrie Melody (7 m.)	Jan. 5
4708	Tweet Zoo—Merrie Melody (7 m.)	Jan. 12
4305	Swallow the Leader— Hit Parade (reissue) (7 m.)	Jan. 19
4709	Scrambled Aches—Merrie Melody (7 m.)	Jan. 26
4306	For Scent-imental Reasons— Hit Parade (reissue) (7 m.)	Feb. 2
4726	Ali Baba Bunny—Bugs Bunny (7 m.)	Feb. 9
4503	Under Carib Skies— Scope Gem (8 m.) (Anamorphic)	Feb. 16
4710	Go Fly a Kit—Merrie Melody (7 m.)	Feb. 23
4307	Mouse Wreckers— Hit Parade (reissue) (7 m.)	Mar. 9
4711	Tweety and the Beanstalk— Merrie Melody (7 m.)	Mar. 16
4402	I'll Be Doggoned—Special (8 m.)	Mar. 30
4308	Dough for the Do-Do— Hit Parade (reissue) (7 m.)	Apr. 6
4727	Bedevelled Rabbit—Bugs Bunny (7 m.)	Apr. 13
4712	Boyhood Daze—Merrie Melody (7 m.)	Apr. 20
4309	Fast and Furry-Ous— Hit Parade (reissue) (7 m.)	Apr. 27
4713	Cheese It, the Cat—Merrie Melody (7 m.)	May 4
4714	Fox Terror—Merrie Melody (7 m.)	May 11
4310	Bear Feat—Hit Parade (reissue) (7 m.)	May 18
4728	Piker's Peak—Bugs Bunny (7 m.)	May 25
4715	Steal Wool—Merrie Melody (7 m.)	June 8
4311	Each Dawn I Crow— Hit Parade (reissue) (7 m.)	June 15
4716	Boston Quackie—Merrie Melody (7 m.)	June 22
4312	Bad Ol' Putty Tat— Hit Parade (reissue) (7 m.)	June 29
4729	What's Opera Doc?—Bugs Bunny (7 m.)	July 6
4717	Tabasco Road—Merrie Melody (7 m.)	July 20
4403	Black Forest—Special	July 27

Vitaphone—Two Reels

4002	Howdy Partner—Special (18 m.)	Dec. 22
4102	The Legend of El Dorado— Scope Gem (18 m.)	Dec. 29
40403	Pearls of the Pacific—Special (19 m.)	Mar. 2
4103	Blue Danube—Scope Gem	July 13

NEWSWEEKLY NEW YORK RELEASE DATES

News of the Day

277	Mon. (O)	May 20
278	Wed. (E)	May 22
279	Mon. (O)	May 27
280	Wed. (E)	May 29
281	Mon. (O)	June 3
282	Wed. (E)	June 5
283	Mon. (O)	June 10
284	Wed. (E)	June 12
285	Mon. (O)	June 17
286	Wed. (E)	June 19
287	Mon. (O)	June 24
288	Wed. (E)	June 26
289	Mon. (O)	July 1
290	Wed. (E)	July 3

Fox Movietone News

43	Friday (O)	May 17
44	Tues. (E)	May 21
45	Friday (O)	May 24
46	Tues. (E)	May 28
47	Friday (O)	May 31
48	Tues. (E)	June 4
49	Friday (O)	June 7

50	Tues. (E)	June 11
51	Friday (O)	June 14
52	Tues. (E)	June 18
53	Friday (O)	June 21
54	Tues. (E)	June 25
55	Friday (O)	June 28
56	Tues. (E)	July 2
57	Friday (O)	July 5

Universal News

40	Thurs. (E)	May 16
41	Tues. (O)	May 21
42	Thurs. (E)	May 23
43	Tues. (O)	May 28
44	Thurs. (E)	May 30
45	Tues. (O)	June 4
46	Thurs. (E)	June 6
47	Tues. (O)	June 11
48	Thurs. (E)	June 13
49	Tues. (O)	June 18
50	Thurs. (E)	June 20
51	Tues. (O)	June 25
52	Thurs. (E)	June 27
53	Tues. (O)	July 2
54	Thurs. (E)	July 4

HARRISON'S REPORTS

Yearly Subscription Rates:

United States\$15.00
U. S. Insular Possessions. 16.50
Canada 16.50
Mexico, Cuba, Spain..... 16.50
Great Britain 17.50
Australia, New Zealand,
India, Europe, Asia 17.50
35c a Copy

1270 SIXTH AVENUE

New York 20, N. Y.

A Motion Picture Reviewing Service
Devoted Chiefly to the Interests of the Exhibitors

Its Editorial Policy: No Problem Too Big for Its Editorial
Columns, if It is to Benefit the Exhibitor.

Published Weekly by
Harrison's Reports, Inc.,
Publisher

P. S. HARRISON, Editor
AL PICOULT,
Managing Editor

Established July 1, 1919

Circle 7-4622

A REVIEWING SERVICE FREE FROM THE INFLUENCE OF FILM ADVERTISING

Vol. XXXIX

SATURDAY, MAY 25, 1957

No. 21

BUSINESS-BUILDING PROGRAM PROGRESSING

The proposed all-industry business-building program, which is designed to stimulate theatre attendance and improve the industry's press and public relations, took a very positive step forward this week with the announcement that the board of directors of the Motion Picture Association of America, the producer-distributor organization, not only voted full support for the 11-point program but also approved a \$275,000 fund necessary to carry it out in its early stages.

According to Eric Johnston, MPAA president, his association will provide one-half of the \$275,000 fund while the other half will come from exhibition. The method by which this fund will be raised now is being worked out with the Council of Motion Picture Organizations, which will handle certain phases of the program.

The 11-point program, as evolved by the MPAA's Advertising-Publicity Directors Committee in conjunction with COMPO representatives, encompasses a marketing survey; Academy Awards Sweepstakes; visits to editors and publishers; production of a community reel; an "Operation Movie-going" publicity campaign; resumption of the Audience Awards; new product trailers; personality tours; modification of advertising billing requirements; advertising billings; and a 1907-1957 Golden Jubilee of Motion Pictures.

Of the \$275,000 budget, \$150,000 has been allocated for another Academy Awards Sweepstakes next year; \$75,000 for a new Audience Awards campaign this fall; \$12,000 for production of the community reel; \$5,000 to test an "Operation Movie-going" promotion in Denver; \$25,000 for visits to editors and publishers throughout the country to promote better press relations for the industry; and the balance for miscellaneous expenditures.

In addition to sharing equally with exhibition on the \$275,000 fund, the MPAA board also approved a budget of \$100,000, to be shouldered entirely by its association, for the establishment of a permanent office and staff in New York and Hollywood to carry out the MPAA part of this and future activities under the supervision of the Advertising-Publicity Directors Committee.

As pointed out by Mr. Johnston, the MPAA board's action in approving the program and its budget requirements "represents a vote of confidence in the future of the industry." The board is to be commended, not only for the step it has taken but also for considering it as only the "first chapter" in a continuing program.

Needless to say, the next move is up to exhibition, and its wholehearted support is essential if the program is to succeed.

Insofar as the first-run theatres in large cities are concerned, there should be no hesitation on their part to support the business-building program because they stand to benefit most from the impact of the different promotions. The support of the small-town and subsequent-run theatres is essential also, but in their case hesitation will be understandable, for they stand to benefit the least. This is particularly true with regard to the benefits to be obtained from the Audience Awards and the Academy Awards Sweepstakes, on which most of the currently approved budget will be spent.

A principal weakness in both projects is that most of the small-town and subsequent-run theatres do not have an opportunity to play many of the pictures nominated, with the result that their patrons know nothing about them and cannot register their choice intelligently. Another drawback is that pictures nominated for Academy Awards have been withheld from the subsequent-runs with a view to giving them return engagements in the first-run theatres.

So long as these and other drawbacks remain, many of the smaller theatre operators no doubt will continue their reluctance to participate in the Audience and Academy Awards campaigns. To remove these drawbacks will present problems that are not easily overcome, but unless something is done to make participation by a small theatre owner worth his time, effort and financial support, maximum exhibitor cooperation in the business-building program will not be easy to attain.

INTERESTING OBSERVATIONS FROM OHIO

In his current Service Bulletin, dated May 20, Bob Wile, executive secretary of the Independent Theatre Owners of Ohio, makes some highly informative comments that should be of interest to all exhibitors.

On the subject of Warner Brothers' "Giant," Wile had this to say:

"Despite the fact that Warner Bros. has not receded from its demand of 50% for 'Giant,' some theatres are still playing it to their own dismay. It is not doing business. And there are many complaints about the sound. Those who have held the line can be glad they did—and will continue to be glad.

"Outside of Ohio, there is resistance, too. For example, in Omaha, Neb., not one sub-run exhibitor has played it so it has been brought back again to the Orpheum Theatre downtown. In Baltimore, only one sub-run theatre has booked the picture."

Here is what Wile had to say on the subject of availabilities:

(Continued on back page)

**"Tammy and the Bachelor" with
Debbie Reynolds, Leslie Nielsen
and Walter Brennan**

(Univ.-Int'l, July; time, 89 min.)

Photographed in CinemaScope and Technicolor, "Tammy and the Bachelor" is a thoroughly captivating and warmly humorous romantic comedy; it should go over well with all types of audiences, particularly the family trade. The story is a charmingly whimsical tale about an unspoiled teen-aged girl who lives in the Louisiana backwoods and who becomes amusingly involved with an odd, once-wealthy Southern aristocratic family when she goes to live on their rundown plantation. Debbie Reynolds is delightful as the unaffected teen-ager; her homespun philosophy and sometimes embarrassing frankness provide the proceedings with plenty of laughs. Good work is done by Leslie Nielsen who, as a clean-cut member of the family, falls in love with Debbie and gives up Mala Powers, his sophisticated and avaricious fiancée. Thanks to the expert direction and Miss Reynolds' refreshing performance, the story never becomes maudlin or over-sentimental. The color photography is tops:—

Debbie lives with Waler Brennan, her grandfather, on a shantyboat in the Bayou country. When Nielsen crashes nearby in his private plane, the two rescue him more dead than alive. Debbie nurses him back to health and is saddened when he returns to his family's rundown plantation. Later, Brennan is caught making corn liquor and, before going to jail, he tells Debbie to stay with Nielsen until his release. Nielsen welcomes her to his ancestral home and introduces her to Sidney Blackmer, his father, a scholarly man; Fay Wray, his domineering mother; Mildred Natwick, his aunt, a would-be Bohemian; and Mala Powers, his sophisticated fiancée. Neither Miss Wray nor Mala take to Debbie's wholesome freshness, but Miss Natwick, who owned the plantation, is captivated by her. Nielsen's efforts to restore the plantation with a new and rugged species of tomatoes wins Debbie's enthusiastic encouragement in contrast to Mala's insistence that he take a job with her wealthy uncle in the city. Nielsen soon realizes that Debbie is in love with him but he still considers her a child. At an annual ball when the plantation is restored to its former glamour for the edification of paying tourists, Debbie, dressed as a belle of the Old South, scores a decisive hit and gains much newspaper publicity. Tragedy strikes when a hailstorm wipes out Nielsen's experimental crop. The dejected young man decides to leave the plantation for the job with Mala's uncle. Debbie, heartbroken, heads back to her river shantyboat. Her presence is missed sorely by every one in the house except Mala who, to help Nielsen forget about Debbie, shows him a newspaper that heralds the fact that Debbie's grandfather is a jailbird. The effect is the opposite of what Mala had intended, for Nielsen hurries to the backwoods to declare his love to Debbie.

It was produced by Ross Hunter and directed by Joseph Pevney from a screenplay by Oscare Brodney, based on a novel by Cid Ricketts Sumner.

Family.

**"Silk Stockings" with Fred Astaire,
Cyd Charisse and Janis Paige**

(MGM, July; time, 117 min.)

Based on the Broadway success of the same name and photographed in CinemaScope and Metrocolor, highly enjoyable light entertainment is offered in this musical version of "Ninotchka," MGM's 1939 hit movie, which starred Greta Garbo. The story, which pokes fun at the Russians and at their way of life, is not as mirthful as the original and its running time is somewhat overlong, but on the whole it keeps one chuckling throughout and has some very funny moments. Most of the action takes place in Paris and centers around the romance between an American film producer and a beautiful female Russian commissar whose indifference to everything "capitalistic" undergoes a

change when she tastes its joys and luxuries. Fred Astaire and Cyd Charisse are fine in the leading roles, and their singing and dancing in several of the thirteen highly entertaining musical numbers are a delight to the eye and the ear. Comical portrayals are delivered by Peter Lorre, Jules Munshin and Joseph Buloff as three Russian envoys who stray from their assigned mission when they sample the joys of Gay Paree, and their singing in one number "Siberia," will make audiences howl. Janis Paige is exceptionally good as a brassy Hollywood star under contract to Astaire, and the several song-and-dance numbers in which she appears are among the film's outstanding highlights. The production values and the color photography are of the first order:—

Consternation reigns among the bureaucrats in Moscow when Win Sonneveld, the Soviet's most famous composer, refuses to return home after receiving permission to appear at a concert in Paris. Lorre, Munshin and Buloff are dispatched to Paris to lure the composer back, and when they fail to return Cyd is sent to investigate. She soon discovers that Astaire is at the bottom of the trouble, for he wanted to use the composer's music in a picture starring Janis Paige. He had duped Cyd's comrades to remain in Paris by treating them to the joys of capitalism and by providing a false affidavit to the effect that Sonneveld's father was a French traveling salesman. Cyd, unconvinced, threatens legal action against Astaire. Meanwhile Astaire persuades her to be his guest on a tour of Paris. Cyd proves interested only in the industrial side of Paris, but Astaire plays up the romantic side. Eventually, she becomes scientifically curious about his love-making and this curiosity soon develops into a chemical reaction. Now in love with Astaire, Cyd doffs her severe clothes for the more fashionable French creations and begins to see Paris with different eyes. She is now willing to marry Astaire but she changes her mind when she discovers the truth about the fake affidavit and learns that Sonneveld's fine music had been transformed into a bawdy number for Janis. She feels that she had betrayed her way of life because of an emotional attachment and returns to Moscow with her comrades. Separated, Cyd and Astaire realize that love is greater than their differences of opinion and ideologies. They are soon reunited when Cyd, sent to Paris to locate Lorre, Munshin and Buloff, who had failed to return from another mission, finds that they had opened their own nightclub.

It was produced by Arthur Freed and directed by Rouben Mamoulian from a screenplay by Leonard Gershe and Leonard Spigelgass.

Family.

**"The 27th Day" with Gene Barry and
Valerie French**

(Columbia, July; time, 75 min.)

A better-than-average science-fiction program melodrama. Like most other pictures in this category, the story is, of course, fantastic, but it is more interesting than most in that it deals with the havoc created on earth when an emissary from another planet, the people of which needed more space, gives each of five persons in different parts of the world small capsules powerful enough to destroy all human life within an area of 3,000 miles. There is considerable tension in the action because each capsule is controlled only by the person to whom it was given, with instructions to use it as his or her conscience dictates. Adding to the tension is the fact that the entire world is informed of the danger, and that the Soviet Union seeks to use the potential power of destruction to conquer the world. Worked into the weird proceedings is a flying saucer type of space ship, which is utilized by the interplanetary messenger. The direction and acting are competent, and the photography sharp and clear:—

Valerie French, an English girl; Gene Barry, an American newspaperman; Mary Tsién, a young Chinese woman; George Voskovec, a famous German scientist; and Azemart

Janti, a Russian soldier—all living in their respective countries, lose consciousness when a strange shadow suddenly overwhelms them. An instant later they find themselves in a space ship, where they are confronted by The Alien (Arnold Moss), who explains that his own planet was becoming uninhabitable and that his people need a new planet upon which to live. He further explains that a moral code prevents invasion by his people, but since those on earth seem prepared to destroy themselves with the H-bomb, his people had decided to provide them with a more lethal weapon. He then gives each of the five captives a small box containing three capsules and filled with a tremendous force unknown to humans, explaining that each capsule can destroy all human life within an area of 3,000 miles. He adds that the capsules will be powerless after 27 days; that if any of the five dies his capsules become useless; and that the boxes cannot be opened except by the thought waves of the five. The Alien then returns the five to earth and, by breaking into every radio and television channel in the world, discloses what he had done and names those who possess the capsules. Valerie throws her capsule into the English Channel, and Miss Tsien commits suicide, making her capsules impotent. Valerie flies to the United States to meet Barry, who goes into hiding with her to wait out the 27 days. Voskovec, the scientist, who had flown to America, refuses to talk about the terrible power he holds lest it be misused. Janti, the Russian soldier, is tortured by his superiors into revealing the secret and Russia threatens to take over the whole world. To combat the Soviet, Voskovec, working with Barry and Valerie, discovers that the power of the capsules can be directed only against evil. He uses this knowledge to destroy the enemies of the free world. The grateful world then invites The Alien and his people to live on earth in a new era of freedom and peace.

It was produced by Helen Ainsworth, and directed by William Asher, from a screenplay by John Mantley, based on his own novel.

Family.

"The Monster that Challenged the World" with Tim Holt and Audrey Dalton

(United Artists, June; time, 83 min.)

As indicated by the title, this is one of those science-fiction horror melodramas in which a monstrous sea beast terrifies an entire area. It is a fair enough picture of its kind and should provide chills and thrills for those who enjoy such "entertainment," but it is best suited for the lower half of a double bill. Its running time, however, is somewhat overlong for such a purpose and for that reason it might be wise to pair it with a similar feature for a twin horror bill. The story and treatment follows a familiar formula and, though the players perform in straight dramatic fashion, it is difficult for one to take the proceedings seriously. The monster, incidentally, is really a horrifying and ugly beast:—

The Salton Sea in California, in the middle of the desert, is used by the Navy for underwater demolition tests and also for parachute jumping and practice sea rescue maneuvers. Shortly after a mild earthquake strikes the area, two seamen disappear from their boat while conducting a rescue maneuver. Tim Holt, commander of a Naval research station nearby, investigates the scene of the disappearance and on the rescue boat discovers a slimy jelly-like substance. Shortly thereafter, the bodies of the seamen float to the surface, grotesquely shriveled. Within the next few days several other persons are found horribly mutilated and the resort beaches throughout the area are closed down. Under Holt's direction, Navy skin divers explore the bottom of the sea and discover a cave containing a highly radioactive jelly-like sac, which is hauled to the surface. Before the divers can follow, a giant sea beast emerges from the dark undersea cave and kills them. It then rises to the surface and attacks the boat, but Holt manages to make a getaway. Navy scientists study the jelly-like sac and discover that

it is the egg of a prehistoric monster. They deduce that the earthquake had dislodged a nest of such eggs below the floor of the Salton Sea and immediately put into operation a plan designed to prevent the eggs from getting into the All-American canal system, which irrigated the entire Imperial Valley. If this happened, the creatures would multiply and would eventually devour all life on earth. Meanwhile the captured egg is kept in a water tank at a low enough temperature to keep it from hatching. While Holt successfully carries out the plan to trap and destroy the monsters and their eggs, the five-year-old daughter of Audrey Dalton, a laboratory assistant, unknowingly raises the temperature of the water tank containing the egg, which soon hatches one of the monsters. Holt arrives on the scene just as the creature launches an attack on Audrey and her child. Using live steam, he fights off the beast, which is eventually destroyed by armed guards who rush to Holt's rescue.

It was produced by Jules V. Levy and Arthur Gardner, and directed by Arnold Laven from a screenplay by Pat Fielder, based on a story by David Duncan.

Adult fare.

"Battle Hell" with Richard Todd and Akim Tamiroff

(DCA, May; time, 112 min.)

A very good British-made war melodrama, which vividly recreates the story of the British frigate *Amethyst*, which was attacked by Chinese Communist forces in 1949 while peacefully sailing up the Yangtze River with supplies for the British Embassy in Nanking. It is a fine picture of its kind, but the subject matter, though an epic of British naval heroism, is not of particular importance to the general run of American audiences and its reception at the box-office will depend greatly on the acceptability of war pictures in individual situations.

The semi-documentary treatment given to the story makes it realistic, and the action is highly thrilling and suspenseful in the opening and closing reels, first when the Chinese shore batteries force the *Amethyst* to run aground after valiantly fighting back, and lastly when the ship makes a daring and successful dash for freedom in a 150-mile race to the open sea, despite a curtain of Communist guns. The battle scenes have been staged in superb fashion. In between the opening and closing battles one's interest is held tightly by the constant negotiations between Akim Tamiroff, as the crafty commanding Chinese colonel who resorts to all sorts of tricks to obtain an admission, as the price of the *Amethyst's* release, that the British Admiralty is "criminally responsible" for the incident, and Richard Todd, as the *Amethyst's* commander, who refuses to give the Reds a propaganda victory and at the same time fights to maintain the morale of his suffering crew. The direction and acting are faultless, and it is to the picture's credit that no foolish romantic interest has been dragged in by the ear.

It is a Wilcox-Neagle production, produced by Herbert Wilcox and directed by Michael Anderson from a screenplay by Eric Ambler.

Family.

A NOTE TO SUBSCRIBERS

If you are a subscriber and you happen to receive a note soliciting your subscription, please disregard it. Such a letter is not meant to serve as notification that your subscription is about to expire.

Every effort is made to exclude the names of subscribers from the list of exhibitors to whom circulars are sent, but the list is so large that, no matter how carefully the work is done, the name of a subscriber or one of his theatres is sometimes included.

"At the recent Allied Board meeting we learned how some exhibitors keep the distributors from delaying availabilities. In Baltimore, for example, where sub-runs are supposed to have a 21-day availability, they get it. The reason is that if a picture is not made available on the 21st day, not one single theatre in the Baltimore area—and there are a lot of them—plays it.

"In Cleveland, the exhibitors have gotten together and have forced this policy, too. When the picture is not made available on the proper day, whatever it is, they pass it up and NEVER play it. In Chicago, this has long been the practice. Somehow or other, they find prints for these situations.

"The exhibitors of Columbus have now agreed to do the same thing."

Under the heading, "You Can Hurt Yourself," Wile relates a story on percentage that should serve as a lesson to many other exhibitors:

"An exhibitor we know in this state, after years of struggle, got his film rentals down to a point where he was able to eke out a living in his small town theatre. He got a \$30 top for top pictures from all companies. Sometimes a company insisted that some picture just had to be percentage, so he passed it up.

"But recently with another man booking the theatre, 'Friendly Persuasion' proved to be too much temptation to him at 50%. So he played it. And he did a remarkable business—\$792. He paid Allied Artists \$396 film rental. Soon the story got all over film row.

"You don't have to imagine the sequel to the story. Today, he can't get any top pictures except on percentage. How can Metro, Fox, Paramount or Warners take less than percentage when Allied Artists earned \$396 on a picture?

"It will take this exhibitor years to break them down again, if he can ever do it. There are plenty of Aseop-fable like morals to apply. You can choose your own."

Wile's comments on an exhibitor who is closing down his operation are interesting in that it is revealed that at least one film company, namely 20th Century-Fox, is doing its utmost to help a hard-hit theatreman, but that its efforts alone are not enough. This is what Wile had to say under the heading, "Another Victim":

"One of our members of long standing wrote us this week as follows: 'Closing theatre. Lease runs out. Not renewing same May 30, 1957. Let the distributors run the exhibitors' business. I'm just a little fellow.'

"This is a small town theatre owner who has run a nice theatre for a good many years. He has been well liked and respected by his community. We hate to see him or any like him leave the business. One company in particular, Fox, has helped him to remain in business this long. Others have forced him to close. And another few hundred dollars in film rentals to each company, employment for half a dozen folks, advertising for the local newspaper, and deposits in the local bank have gone down the drain forever."

CHECK YOUR FILES FOR MISSING COPIES

Now and then your copy of HARRISON'S REPORTS is either lost in the mails or mislaid in the office but you are not aware that it is missing until you look

for some information that you need immediately. In such a case you are greatly inconvenienced.

Why not look over your files now to find out whether a copy of an issue or two issues is missing? A sufficient number of back issues is kept in stock for such an emergency. All such copies are furnished to subscribers on request, free of charge.

"Let's Be Happy" with Tony Martin and Vera-Ellen

(Allied Artists, May 26; time, 93 min.)

A fairly entertaining romantic musical comedy, produced in Britain and photographed in Cinema-Scope and Technicolor. Several songs are sung by Tony Martin, and if he means anything at your box-office the picture's light, Cinderella-like story should fill a happy spot on your program. Unfortunately, the lines on Martin's face indicate that he is getting along in years. Vera-Ellen does well in her part as a small-town girl who goes on a European fling when she comes into a small inheritance, but she does very little dancing, at which she is expert. The gay proceedings have been shot against beautiful natural backgrounds in Edinburgh, Scotland, as well as in Paris, all of which is considerably enhanced by the good color photography:—

Since the death of her close-fisted, pious Scotch grandfather, Vera-Ellen had taken in washing to make both ends meet, but her hardships had not affected her cheerful nature. Upon inheriting her grandfather's small legacy, she decides to spend it on a trip abroad. While flying to Paris, she meets Martin, who sought to sell his marvellous new washing machine in European markets. They part in Paris only to meet again on a train headed for Edinburgh. Their casual acquaintance turns into friendship, but in Edinburgh things become complicated when Martin addresses her as "the little millionairess," for his remark is taken seriously by Robert Flemmyng, an impoverished Scottish peer, who needed a wealthy wife to restore his castle and the fortunes of his family. Martin, exhibiting a weakness for red-haired girls, becomes interested in Zena Marshall, a Parisian model, who had her eye on him. Residing in a luxurious hotel suite and escorted by a genuine peer, Vera-Ellen lives in a dream, but she becomes disappointed when Martin breaks a date with her in favor of Zena. In retaliation she sweeps off triumphantly with Flemmyng. Martin's business prospers, but he becomes dejected when Vera-Ellen, who had won his heart, accepts Flemmyng's proposal of marriage. Upset by this turn of events, Martin returns to the United States. Meanwhile Vera-Ellen discovers that she had spent all her money and is compelled to end her holiday. This brings Flemmyng to the realization that she is not as wealthy as he had thought, but he does not retract his offer to marry her. Vera-Ellen, however, decides that it is best to end their engagement. She returns home and is surprised no end when Martin shows up and asks her to marry him. In keeping with her Scottish background, she makes him throw in one of his washing machines before accepting his proposal.

Marcel Hellman produced it and Henry Levin directed it from a screenplay by Diana Morgan and Dorothy Cooper, based on the stage play "Jeannie," by Aimée Stuart.

Family.

HARRISON'S REPORTS

Yearly Subscription Rates:

United States	\$15.00
U. S. Insular Possessions.	16.50
Canada	16.50
Mexico, Cuba, Spain.....	16.50
Great Britain	17.50
Australia, New Zealand,	
India, Europe, Asia	17.50
35c a Copy	

1270 SIXTH AVENUE

New York 20, N. Y.

A Motion Picture Reviewing Service
Devoted Chiefly to the Interests of the Exhibitors

Its Editorial Policy: No Problem Too Big for Its Editorial
Columns, if It is to Benefit the Exhibitor.

Published Weekly by
Harrison's Reports, Inc.,
Publisher

P. S. HARRISON, Editor
AL PICOUULT,
Managing Editor

Established July 1, 1919

CIRCLE 7-4622

A REVIEWING SERVICE FREE FROM THE INFLUENCE OF FILM ADVERTISING

Vol. XXXIX

SATURDAY, JUNE 1, 1957

No. 22

BLIND CHECKING TAKES IT ON THE CHIN

The practice of blind checking, long considered contemptible by most exhibitors, has suffered a severe blow in two states, namely, Texas and Arkansas, the Governors of which have signed into law measures that serve to negate the value of the practice.

In Texas, the measure, which was passed overwhelmingly by the state legislature and signed last week by Gov. Price Daniel, was introduced by State Senator Preston Smith, who owns theatres in Lubbock, Texas, and supported by the Texas Drive-In Theatres Association. Known as Senate Bill 194, the measure was vigorously opposed by distribution representatives.

The following is the text of the bill:

"Section 1. Any person employed as a private investigator or confidential investigator for the purpose of determining or attempting to determine the attendance or number of paid admissions at any motion picture theatre performance in this state shall furnish to the owner or general manager of such theatre, or theatres, checked, a report of his findings on the next succeeding day and within three days of such check, a written copy of his finding or report.

"Section 2. No evidence obtained by any investigator, nor testimony of such investigator, shall be admissible in any court, or proceedings of any kind, unless there is compliance with the provisions of Section 1 of this Act.

"Section 3. All laws or parts of laws in conflict with the provisions of this Act are hereby repealed to the extent of such conflict only.

"Section 4. If any provision of this Act or the application thereof to any person or circumstances is held invalid, such invalidity shall not affect other provisions or applications of the Act which can be given effect without the invalid provision or application, and to this end the provisions of this Act are declared to be severable.

"Section 5. The fact that the inadequacy of the present law to regulate investigators determining or attempting to determine the attendance or the paid admissions to motion picture shows or theatres, creates an emergency and an imperative public necessity that the Constitutional Rule requiring bills to be read on three separate days in each House be suspended; and said Rule is hereby suspended, and this Act shall take effect and be in force from and after its passage, and it is so enacted."

In Arkansas, according to a report this week in *Film Daily*, a similar law was passed by the General Assembly and signed into law by Gov. Orval E. Faubus on March 27. The report states that considerable mystery surrounds the origin of the Arkansas law, which was introduced by State Senator Morrell Gathright of Pine Bluff, Ark., and passed by both houses of the Assembly without a dissenting vote in the closing days of its recent session. The report adds that the measure, known as Act No. 294 of 1957,

received no publicity through the press or otherwise, and that representatives of the Independent Theatre Owners of Arkansas and leading theatre companies in the state claim that they neither advocated nor endorsed the bill.

Similar in effect to the Texas measure, the Arkansas law prohibits checkers from determining attendance or paid admissions without first displaying a license or credentials to the owner or manager of a public place of amusement, and it requires the checker to file a written and signed copy of his report with the owner or manager immediately after the checked showing. Failing compliance, no evidence of the checker's investigation will be admissible in any Arkansas court.

The law, according to *Film Daily's* report, holds blind checking to be against the public policy of the State on grounds that the alleged results of blind checks are being used to intimidate exhibitors to settle rental claims for an amount in excess of amounts shown on exhibitors' books in order to avoid threats of litigation and the resulting adverse publicity.

That the distributors are unhappy over these two bills will come as a surprise to no one. Some of them are referring to the measures as "licenses for thievery." This charge, of course, is patently ridiculous, for there is nothing in the measures that will prohibit a distributing company from checking percentage engagements of its pictures, pursuant to the terms of the exhibition contract.

What it will help to prevent, however, among other evils, is the spying on theatres without contractual authority, a device that has been and is being used by distribution to find out how much business a theatre is doing with flat rental pictures, the purpose being to determine how much to boost the flat rentals on the next deal.

Predicating future flat rentals on such blind checks is wrong because it frequently serves to penalize an aggressive exhibitor who may have made a special effort, at considerable expense to himself, to heavily exploit the particular flat rental picture that is blind checked. Moreover, the information obtained by means of a blind check could more often than not be completely inaccurate.

Still another evil associated with blind checking is that the checker hired to do the job usually is not a high-type person because of the degrading nature of the assignment. Such persons, as a general rule, care little about ethics concerning the divulging of confidential information and, if they live in the locality, the theatre's box-office receipts become known to the entire community. This in turn can serve to encourage non-show people to open an opposition theatre; it can hurt the exhibitor if he is situated in a competitive bidding area; and it can very well affect the future terms of his lease if he doesn't own the theatre.

No doubt there are numerous other evils that stem from blind checking, but those cited are enough to indicate that the exhibitors warrant the kind of protection that is afforded by the laws passed in Texas and Arkansas.

**"The D.I." with Jack Webb,
Don Dubbins and Jackie Loughery**

(Warner Bros., June 22; time, 106 min.)

"The D.I.," which stands for "drill instructor," is a story of boot training in the Marine Corps at the Parris Island, S. C., base. It is a well produced picture, expertly directed and acted, but as an entertainment audience reaction to it probably will be mixed because the action throughout is really cruel. The drill instructor, played by Jack Webb, is depicted as a man without pity in his treatment of the recruits, his purpose being to toughen them for the rigors of war and to mold them into a coordinated fighting force within a period of twelve weeks. According to publicity releases put out by Warner Brothers, the film accurately depicts Marine Corps boot training as it exists today. Most picture-goers, however, will find it difficult to believe that drill instructors, such as the snarling one portrayed by Webb, could be so unmerciful and ruthless in the handling of men. In fact, if what is shown is accurate, the picture probably will serve to discourage rather than encourage Marine Corps enlistments.

Although the action is primarily concerned with the training program, at times monotonously so, there is a thread of story that deals with one recruit, a sensitive, emotionally-disturbed youngster, on whom Webb bears down. There is a touch of comedy here and there, and some pathos is introduced in the sequence where the problem recruit's mother pleads with his superiors not to discharge him as poor material lest it leave him for life with an inferiority complex, but all this lacks appreciable dramatic impact. Worked into the proceedings is a romance between Webb and Jackie Loughery, through which Webb is given an opportunity to show that he does have human qualities. Monica Lewis, the songstress, appears briefly as a night-club entertainer and sings one song. What might help the picture at the box-office is public curiosity aroused last year when several Marine recruits were drowned at the Parris Island base during a night march that was described in the newspapers as inhuman.

It was produced and directed by Jack Webb from a screenplay by James Lee Barrett.

Family.

**"Calypso Heat Wave" with Johnny Desmond,
Merry Anders and Meg Myles**

(Columbia, June; time, 86 min.)

The calypso enthusiasts, particularly the teen-agers, should get ample satisfaction out of this program musical, for it is loaded with some twenty calypso tunes that are sung and played by artists who specialize in this type of music. These artists include Johnny Desmond and Meg Myles, who also take part in the story, as well as Maya Angelou and such groups as The Tarriers, The Hi-Lo's, The Treniers and The Calypsonians. As in most pictures of this kind, the plot is thin, but it is light and fairly comical and serves well enough as a framework for the musical interludes, most of which are presented in entertainnig fashion. The production values are modest and the photography good:—

Partners with crooner Johnny Desmond in a record company, Paul Langton finds business booming because Desmond had become the calypso idol of the teen-agers. To add to his happiness, Langton is in love with Merry Anders, his pretty public relations expert. Complications arise, however, when Michael Granger, a gangster juke-box czar, "insists" upon becoming a partner in the firm lest its records be boycotted by his 23,000 juke boxes. Left with no alternative, Langton agrees after consulting with Desmond and Merry. Meanwhile Meg Myles, Granger's curvaceous girl-friend, wants to become a singer, and to get rid of her pestering Langton shunts her onto Joel Grey, his office boy. Aided by Granger's support, business booms greater than ever, but Langton is made unhappy when Granger forces certain changes in policy. He balks when Granger demands that the recording artists with the company share their earnings on a

fifty-fifty basis but gives in when Granger proves how damaging a boycott can be. Desmond, disgusted, quits the firm and disappears to parts unknown. Meanwhile a recording made by Joel of a song sung by Meg proves sensational and Langton puts it out on the market. It becomes a top record, much to the dismay of Granger, who finds Meg's success unbearable and orders her record yanked. This proves too much for Langton and he breaks up the partnership. Determined to buck Granger, Merry and Langton locate Desmond in Trinidad and induce him to resume their partnership by staging a giant Calypso Carnival in Los Angeles, featuring every sensational calypso entertainer in Trinidad. Granger attempts to use legal procedures to stop the show, but he backs down when confronted with evidence of his illegal threats. The show is a huge success, and Meg, having left Granger, goes to the arms of Joel, the office boy who had led her to the road of success.

It was produced by Sam Katzman and directed by Fred F. Sears from a screenplay by David Chandler, based on a story by Orville H. Hampton.

Family.

**"The Delicate Delinquent" with Jerry Lewis,
Martha Hyer and Darren McGavin**

(Paramount, July; time, 101 min.)

This comedy-drama should go over well with the Jerry Lewis fans because there are plenty of laughs all the way through. Moreover, the story is different from those in which he was teamed with Dean Martin. This one has Lewis being mistaken for a juvenile delinquent and given a chance to realize his ambition to become a good policeman. Lewis' clowning is as funny as ever, and most of the laughs are provoked by his blunders, which invariably put him in hot water. The story offers also a good moral in that Lewis' efforts to become a model cop serves as the means by which the juvenile delinquents of the neighborhood are made to reform. The photography is good:—

Just as the cops close in on a group of delinquents fighting with knives in a New York slum district, Jerry, a tenement janitor, picks up a knife dropped by one of the combatants. He is grabbed by the police and arrested, despite his protests of innocence. Mortally afraid of jail, he is abjectly grateful when he is released along with the others after receiving a severe tongue-lashing. Darren McGavin, the cop on the beat, is ordered by Horace McMahon, his captain, to cease his gentle approach to the hoodlums, but McGavin pleads that if he can save even one youth, such as Jerry, his efforts would be worthwhile. With the tenants complaining about his service, and with the hoodlums treating him with contempt, Jerry is at a loss to understand McGavin's kindness toward him. The only other friend he has is Mary Webster, a young tenant, who smiles at him sweetly. When Martha Hyer, a city investigator of delinquency conditions, disapproves of McGavin's soft approach, he invites her to dinner in his apartment. He also invites Jerry and introduces him to her as a typical delinquent. When Jerry reveals his ambition to become a cop, McGavin uses his influence to get him into the Police Academy. Jerry bumbles his way through the 13-week course and barely manages to win his shield. Paired off with McGavin, Jerry's first encounter with public duty is to serve as a male mid-wife in the emergency birth of a baby. Next Jerry and McGavin are dispatched to stop a fight between young punks in an alley. During the melee, one of the hoodlums is wounded by a gunshot and an investigation discloses that the bullet was fired from Jerry's gun. Jerry denies firing the gun but is subjected to a departmental trial. Martha volunteers to act as his defense counsel. Things look bad for him, but he gets out of the jam when one of the hoodlums confesses that he had accidentally fired the gun after Jerry had dropped it. Cleared, Jerry takes the young hoods in hand and sets out to reform them with kindness.

Jerry Lewis produced it and Don McGuire wrote the screenplay and directed it.

Family.

**"The Wayward Bus" with Joan Collins,
Dan Dailey and Jayne Mansfield**
(20th Century-Fox, June; time, 89 min.)

Based on the John Steinbeck novel of the same name and photographed in black-and-white CinemaScope, "The Wayward Bus" is a "A Grand Hotel" type of story in that it centers around the individual and collective problems of an odd group of people who are thrown together on a hectic 50-mile ride on a rundown public bus. The screen story is not as spicy as the Steinbeck original and the characterizations lack real depth, but it is still adult in flavor and holds one's interest well, for the direction and acting are very good. Moreover, the problems that beset the different characters are presented in compelling fashion, and the incidents that occur during the bus ride, which takes place over a back road left in dangerous condition by a storm, range from the comical to the dramatic and highly thrilling. One incident, where the bus crosses an old wooden bridge that keeps collapsing behind it because of the force of a swollen river, will make the spectator sit on the edge of his seat. The same holds true for a careening ride taken by the bus when its brakes fail on steep, twisting stretch of road.

The story opens at a wayside lunchroom and bus transfer station, where it is soon established that Rick Jason and Joan Collins, his wife, the owners, are constantly at odds although deeply in love. Their quarrelling stems from her addiction to drink and from the unhappiness at being left alone daily while he drives his battered old bus to San Juan, some fifty miles distant. Just before Jason departs with a group of passengers, Joan slaps and discharges Betty Lou Keim, her young movie-struck waitress, whom she jealously imagined to be in love with her husband. Jason, disgusted, decides to leave Joan for good. Among his passengers as he starts for San Juan are Betty; Dee Pollock, his teen-aged helper; Dan Dailey, a fast-talking traveling salesman; Jayne Mansfield, a blonde party girl who longed for a respectable existence; Dolores Michaels, a love-starved society girl who was being taken on an unwanted vacation by Larry Keating and Kathryn Givney, her troubled parents; and Will Wright, a grouchy old codger, who was in a hurry to reach San Juan. Complications arise when a storm blows up and a rockslide blocks the main road. Jason decides to take a detour over a back road which, made dangerous by the storm, results in all concerned encountering many dangers before reaching their destination. During the perilous trip, a flirtation between Jayne and Dailey turns into true love, which hits a snag when he learns the truth about her sordid past, but he finally decides to marry her when he realizes her sincere desire to turn respectable. As to Dolores and Jason, they give vent to their frustrations by having illicit relations in a barn while the bus is temporarily stalled in a mud hole, but in the end Jason becomes reconciled with Joan, who realizes the error of her ways. The trip ends happily also for young Pollock and Betty, who find romance together, and even the cantankerous Wright turns cheerful when he is greeted by an elderly woman who proves to be his bride.

It was produced by Charles Brackett and directed by Victor Vicas from a screenplay by Ivan Moffat.

Strictly adult fare.

**"Run of the Arrow" with Rod Steiger,
Sarita Montiel and Brian Keith**

(Univ.-Int'l.—RKO, September; time, 86 min.)

A better-than-average outdoor melodrama, photographed in Technicolor. Although its Indians-versus-whites story is not without its faults, it is more interesting than the general run of such stories and its ingredients of suspense and excitement should easily satisfy the action fans. A vigorous performance is turned in by Rod Steiger as a Southerner who is so filled with bitterness over the loss of the Civil War that he goes out West and joins the Sioux to continue fighting against the United States. The battles between the Indians and the whites have been staged in thrilling fashion and, at times, the action is quite gory. There is a pleasing relationship between Steiger and Sarita Montiel, an Indian maiden who becomes his wife and whose gentle wisdom eventually brings him to the realization that the United States is his own country. The color photography is tops:—

Bitter over Lee's surrender and seeking to give vent to his Yankee hatred, Steiger, a former Confederate soldier, heads West to join the Sioux in their uprising against the United States. On the western plains he meets Jay C. Flippen, an old Sioux ex-cavalry scout returning to his people,

who teaches him the language, customs and signals of the Sioux. One day they are captured by a renegade band of Indians who, defying the orders of their chief, massacre all whites they can find. Crazy Wolf (H. M. Wynant), their leader, decrees death also for Flippen, whom he deems a traitor to the Sioux. Both men are subjected to the Run of the Arrow, an Indian torture game, by which they are given a head start to try to outrun pursuing Indians until they die from arrows, knives or exhaustion. The aged Flippen is a quick victim, but Steiger, aided by Sarita, eludes his pursuers. Having survived the torture game, Steiger is assured by the Sioux chief that he will never die at the hands of his people. Steiger then joins the tribe, marries Sarita, and adopts Billy Miller, a 10-year-old orphaned Indian mute. Several years later, when an agreement is reached between the Sioux and the United States for the building of a fort, Steiger is assigned to the project to see that the whites build on the site agreed upon and do not encroach on Indian buffalo country. Matters go along peacefully until Brian Keith, the commanding Union officer, is killed in a raid by Crazy Wolf and his renegades. Ralph Meeker, a ruthless and ambitious lieutenant, assumes command and issues order to build the fort in a more strategic location, in violation of the agreement. Steiger arrives under a flag of truce to demand that construction be stopped, but Meeker arrests him and orders him hung for treason. The Sioux swarm into the area and rescue Steiger, burning the uncompleted fort and killing most of the defenders. Meeker, captured, is skinned alive for his treachery. This incident sobers Steiger, who is convinced by Sarita that he belongs to his own people. Together they lead the surviving soldiers across the plains to the safety of Fort Laramie.

It was written, produced and directed by Samuel Fuller. Family, except for the squeamish.

**"Beyond Mombasa" with Cornel Wilde,
Donna Reed and Leo Genn**

(Columbia, June; time, 90 min.)

Although shot on location in the wilds of Africa, this British-made adventure melodrama, photographed in Technicolor, is only a fair picture of its kind and will depend heavily on the drawing power of the stars. As an entertainment, it will appeal chiefly to indiscriminating moviegoers, for the story, which has a touch of murder mystery, has a fair quota of suspense and thrills because the lives of the different characters are supposedly endangered by a cult of native "Leopard Men" while on trek through the jungle to locate a deserted mine. Those who are fussy about their screen fare probably will find it tiresome, for the story is fantastic, the acting flamboyant and the treatment ordinary. The color photography is fine:—

Arriving in East Africa to help his brother work a uranium mine, Cornel Wilde learns from Leo Genn, a middle-aged missionary, that his brother had been murdered by "Leopard Men" at a field camp near Mombasa. Donna Reed, Genn's niece, is shocked by Wilde's cold reaction to his brother's death, and by his demands to know the value of his estate. Christopher Lee, a professional hunter, visits Wilde and informs him that he and Ron Randall had been partners with his brother in the mining venture. He offers to pay Wilde for his brother's interest, but Wilde, suspecting his motives, rejects the offer. Accompanied by Lee, Donna and her uncle, Wilde goes to the field camp for his brother's funeral only to learn from Randall that he had been cremated. Suspecting that Lee and Randall had liquidated his brother, Wilde insists that they go into the interior to examine the mine. The trek is marked by the mysterious killing of several native porters with poisoned darts, presumably the work of the Leopard Men, but the deaths become even more mystifying when Randall, who was Wilde's chief suspect, is killed. The mystery is solved when the party finally reaches the mine and Donna sees her uncle kill Lee with a poisoned dart. Completely beserk, Genn confesses that he had committed the killing to prevent the whites from exploiting the natives. He then prepares to kill the rest of the party. All are saved, however, when a native tribe, a member of which had been killed by Genn, suddenly attack and spear him to death. Wilde and Donna, by this time in love, leave the jungle to find happiness together.

It is a Todon production, produced by Tony Owen and directed by George Marshall from a screenplay by Richard English and Gene Levitt, based on "The Mark of the Leopard," by James Eastwood.

Family.

**"A Face in the Crowd" with Andy Griffith,
Patricia Neal and Anthony Franciosa**

(Warner Bros., June 1; time, 125 min.)

"A Face in the Crowd" is a powerful, if not too pleasant, dramatic offering. It should prove to be an outstanding box-office grosser, not only because of critical acclaim, but also because it is the kind of picture people will talk about, for much of the subject matter is controversial. Centering around the sensational rise and fall of an eccentric Arkansas vagrant who wins fame and fortune as the nation's top television personality, the story, aside from being a biting character study of an uncouth egomaniac who turns into a demagogue when he becomes aware of his own sense of power, is also a hard-hitting, sardonic commentary on the American scene in such matters as the gullibility of the masses, the effect of TV in politics, and the blatant methods employed by the medium to promote commercial products. The story is not without its shortcomings, particularly toward the finish, where the demagogue's downfall is brought about by the heroine, who deliberately sees to it that his usual derogatory remarks about the intelligence of his listeners, spoken after he finishes his program, go out over the air. This device, coupled with the events that follow when the "hero" realizes that his power and popularity had been broken, makes for an ending that is unimaginative and somewhat corny. On the whole, however, it is a fascinating picture, superbly directed and finely acted. Much credit for the picture's impact is due Andy Griffith, a newcomer to the screen, for his exceptional performance in the principal role. It is not a sympathetic part, but he plays it with explosive vigor and makes the characterization entirely believable. Worthy of special mention, too, is Patricia Neal for her fine portrayal of a small-town radio commentator who discovers Griffith, guides him on the road to success and falls in love with him, but who deliberately ruins him when she realizes that he is a worthless two-faced fraud whose influence on the public was potentially dangerous to the national welfare. Anthony Franciosa, as Griffith's opportunistic agent, and Lee Remick, as his immoral high school bride, are among the others in the fine cast who deliver compelling portrayals. It is definitely not a picture for youngsters, for the hero's promiscuousness with women is made quite plain both in dialogue and situations.

Briefly, the story opens in an Arkansas town where Patricia visits the local jail to record a radio program known as "A Face in the Crowd." There, she persuades Griffith, a guitar-playing, drunken hobo, to record something for her show. Impressed with his carefree folk songs and humorous, homespun philosophy, she persuades him to appear regularly on her uncle's local radio station. He becomes an immediate sensation with the townspeople because of his persuasive folksiness. A Memphis TV station learns of his success and he accepts an attractive offer to appear on one of its programs. Here, too, he makes a smashing hit and, when he appeals to the public to help an unfortunate colored woman, the thousands of dollars that pour in make him realize the power of a man who can attract and command an audience. Aided by Franciosa, an opportunistic office boy in the Memphis station who becomes his agent, Griffith soon finds himself on a national TV network show originating in New York, to which he takes Patricia along as his assistant. Again his success is immediate, and before long he becomes TV's top personality, living on a fabulous scale. Meanwhile he makes love to Patricia, wins her heart and promises to marry her. By this time, however, success had gone to his head and he had become a ruthless egomaniac. When Patricia discovers he is married, he laughs it off and assures her that he will get a Mexican divorce immediately, but he combines the divorce trip with judging a baton-twirling contest in Arkansas and returns to New York married to Lee, the teen-aged winner of the contest. His egotism continues to soar and he begins to discharge people from his show, including his wife, after discovering her in a compromising situation with Franciosa. In due time he becomes involved with a political clique backing a mediocre candidate for President and he uses his program

and influence to promote the candidate in exchange for a promised post in the presidential cabinet. Patricia, finally realizing that she had helped to create a vicious demagogue, and aware that Griffith always derided his listeners the moment his program ended, deliberately holds open a control switch that permits his insults to go out over the air. Her action results in his condemnation by the public. Dropped by his sponsors, the story ends with Griffith a broken man, futilely begging Patricia to come to his aid.

It was produced and directed by Elia Kazan from a screenplay by Budd Schulberg, based on his own short story, "The Arkansas Traveler."

Adult fare.

**"Fire Down Below" with Rita Hayworth,
Robert Mitchum and Jack Lemmon**

(Columbia, July; time, 116 min.)

Shot on location in and around Trinidad, and photographed in CinemaScope and Technicolor, "Fire Down Below" is a fairly good melodramatic entertainment with better-than-average box-office possibilities because of the marquee value of the stars' names. Centering around a romantic triangle involving Rita Hayworth, as an unhappy woman of questionable morals, and Robert Mitchum and Jack Lemmon, as two drifters who own a small boat used for smuggling, the story follows a somewhat conventional pattern as it details the break-up of the friendship between the two men because of Miss Hayworth. The action becomes highly thrilling and suspenseful in the second half, where a freighter collides with another ship and Lemmon is pinned down by a steel girder in the wreckage. The efforts to rescue him have been staged in exciting fashion, and considerable tension is generated by the fact that the ship is on fire and threatens to blow up momentarily because of a highly-explosive cargo. Worked into the proceedings is a torrid calypso dance by Miss Hayworth at a gay street carnival. The three leading players handle their stereotyped characterizations effectively, but Miss Hayworth seems to have aged considerably. The Caribbean backgrounds and Trinidad street scenes are colorful:—

After delivering an illegal cargo in Puerto Rico, Mitchum and Lemmon are hired by a playboy to transport Rita to Santa Nada. European-born and a victim of political upheavals, Rita lived by her wits, had no passport and the local authorities were closing in on her. Mitchum, though obviously attracted to Rita, is openly hostile toward her during the voyage, but Lemmon is kind and considerate. By the time they reach Santa Nada, the friendship between the two men is strained to a point where Lemmon breaks up the partnership. That night he proposes to Rita and, after some soul-searching, she accepts. Needing money to return to the United States with Rita, Lemmon decides to use the boat to smuggle a final load of contraband into Puerto Rico. Mitchum turns down the proposition and tells Lemmon to handle the deal himself and keep the proceeds. Mitchum then betrays Lemmon to the Coast Guard, but he escapes the authorities and vows vengeance. Later, Lemmon signs up on a freighter headed for Santa Nada and becomes pinned in the wreckage when it collides with another boat. With the ship on fire and anchored off the island, desperate efforts are made to free Lemmon but to no avail. Told that he can be saved by having his legs amputated, Lemmon prefers death to being a cripple. Mitchum, learning of Lemmon's predicament, scrambles aboard the boat and pleads with him to submit to amputation. Just then an explosion aft shifts the girder holding Lemmon, and Mitchum, risking his life, rescues him before the ship is blown to bits. Released from a hospital, Lemmon learns that Rita had changed her mind about marrying him because she now loved Mitchum. He accepts the situation philosophically and walks out of their lives.

It was produced by Irving Allen and Albert R. Broccoli, and directed by Robert Parrish, from a screenplay by Irwin Shaw, based on the novel by Max Catto.

Adult fare.

HARRISON'S REPORTS

Yearly Subscription Rates:

United States\$15.00
U. S. Insular Possessions. 16.50
Canada 16.50
Mexico, Cuba, Spain..... 16.50
Great Britain 17.50
Australia, New Zealand,
India, Europe, Asia 17.50
35c a Copy

1270 SIXTH AVENUE

New York 20, N. Y.

A Motion Picture Reviewing Service
Devoted Chiefly to the Interests of the Exhibitors

Its Editorial Policy: No Problem Too Big for Its Editorial
Columns, if It is to Benefit the Exhibitor.

Published Weekly by
Harrison's Reports, Inc.,
Publisher

P. S. HARRISON, Editor
AL PICOUULT,
Managing Editor

Established July 1, 1919

Circle 7-4622

A REVIEWING SERVICE FREE FROM THE INFLUENCE OF FILM ADVERTISING

Vol. XXXIX

SATURDAY, JUNE 8, 1957

No. 23

A COMMENDABLE CHANGE OF POLICY

As the result of a conference between officials of Metro-Goldwyn-Mayer and a three-man subcommittee of National Allied's Emergency Defense Committee, the following letter, as reported in the current service bulletin of the Independent Theatre Owners of Ohio, has been sent to all Allied regional units by Julius Gordon, national president:

"Metro has informed us that commencing with and including 'Teahouse of the August Moon,' their policy of 'no look' would be modified in the future.

"Mr. Reagan was frank to state that this would not constitute a letting down of the bars for the purpose of giving indiscriminate adjustments, that they still reserve the right to set their terms, but this was to provide a method of relief of a situation where their top pictures did not perform in accordance with reasonable distributor-exhibitor expectations.

"Such relief is to be handled through the branches but is subject to Home Office approval.

"In a clarification of discussions with Mr. Reagan, he asked us not to convey the impression that if a picture was 50% Metro would be inclined to make an adjustment to 48% or 47% because of some small variations between experimentation and performance but that on the contrary, this type of relief was designed to help in situations where there was a real discrepancy between terms agreed to and result of the picture.

"As this represents a definite change in thinking on the part of Metro, we would like to caution that we not seek adjustments in wholesale lots but confine ourselves to the cases where it is actually indicated."

Members of the EDC subcommittee that met with MGM officials included Mr. Gordon, Wilbur Snaper and Edward Lider.

While this change in policy by MGM is not a cure-all for the many disputes that exist between distribution and exhibition, it appears to be a sincere endeavor to bring about a more equitable selling method. It is, therefore, an important step forward toward a more amicable relationship between buyer and seller, and for this MGM certainly deserves to be commended.

In the opinion of this paper, MGM itself will benefit from this wise change in policy, for when it asks specific percentage terms on a particular picture, most exhibitors will not be apprehensive about accepting the terms even if they might appear higher than justified.

Other distributors who are still following a policy of 'no look' and no adjustments if the gross on their percentage picture fails to meet expectations will do well to emulate the lead taken by MGM.

WILLIAM F. RODGERS

The passing of William F. Rodgers on Sunday of this week removes from the motion picture industry not only a brilliant executive but also a warmly human individual who was loved and held in the highest regard by all who were fortunate enough to know him.

As one of the industry's truly great pioneers, Bill Rodgers was an outstanding and progressive leader who devoted himself unselfishly to the cause of industry unity throughout his

long and honorable career as a top sales executive, particularly in his role as MGM's sales chief, a post he held from 1936 to 1952, when he went into semi-retirement but continued to act as an advisor and consultant to the company and others.

Although he was on the distribution side of the motion picture fence, no sales executive ever was more highly esteemed by the exhibitors than Bill Rodgers, for the sales policies he formulated always were based on equitable principles, and many trade practices advocated by him to achieve industry harmony were incorporated into his own selling plans even though they were rejected by other distribution executives. Moreover, without fanfare and with sincerity of purpose, he always displayed by deeds his willingness to lend a helping hand to exhibitors in distress.

There are other top industry executives, all men of integrity, who have won the respect and admiration of the exhibitors, but in the case of Bill Rodgers, the exhibitors had also a feeling of genuine affection because of his simplicity, kindness and regard for his fellow men.

Bill Rodgers will be sorely missed by the industry for a long time to come.

PROGRESSIVENESS PAYS OFF

In a report to the first public annual stockholders meeting in the company's history, Arthur B. Krim, president of United Artists, informed the stockholders that for the balance of 1957 the company will distribute its strongest program of quality pictures ever released in so concentrated a period. Additionally, he pointed out that UA, by becoming a publicly-owned corporation, now is financially able to treble its production of top "A" pictures, making for a 1958 program that will establish "new frontiers" for the company.

The important pictures listed by Krim for release during the remainder of this year makes for an impressive line-up of product, but even more impressive was his announcement that the company will place before the cameras in the next four months more top "A" pictures than had previously been produced in any prior 18-month period. Moreover, he disclosed that at least 12 more top "A" features will start production from October of this year through next March.

This expanded quality production program is not only made up of important story properties, including best-selling novels and hit stage plays, but will also present a glittering array of box-office stars who are already under contract, such as Gary Cooper, Gregory Peck, Frank Sinatra, Burt Lancaster, Tyrone Power, Robert Mitchum, Kirk Douglas, Tony Curtis, Rita Hayworth, Henry Fonda, John Wayne, Victor Mature, Richard Widmark, Jeff Chandler, Marlene Dietrich, Charles Laughton, Janet Leigh, Ernest Borgnine, Deborah Kerr, David Niven and others of equal caliber. It will be the most powerful line-up of star power offered by any company.

In his talk to the stockholders, Krim was highly optimistic about the future of United Artists, predicting that the company's 1957 gross will exceed its record 1956 gross, and he further predicted that the gross for 1958, based on

(Continued on back page)

"Man on Fire" with Bing Crosby, Inger Stevens and Mary Fickett

(MGM, July; time, 95 min.)

"Man on Fire" should prove to be an emotional treat for all types of picture patrons, particularly parents, for it is a deeply human drama about a divorced couple and the effect their broken marriage has on their 11-year-old son. The casting is so perfect, and the acting so realistic, that one is carried away in the belief that he is witnessing a real-life occurrence. As a man who is devoted to his son but who cannot get over the bitterness he feels against his former wife, Bing Crosby never has been better and he again proves his worth in a straight dramatic part. There is no "mushiness" in his relations with his boy and, though his attitude toward his ex-wife is completely unreasonable, his emotions are human and understandable, and he retains the spectator's sympathy because he does nothing to influence the boy against his mother. The producer wisely used newcomers to the screen in several of the other leading roles, and this has worked out advantageously in that it adds to the story's realism. Mary Fickett, as the ex-wife; Richard Eastham, as her second husband; and Inger Stevens, as an aide to Crosby's lawyer, a lovely young woman whose common sense helps Crosby and his son to "grow up" in their relations with the sympathetic Miss Fickett—all act naturally and with fervor. But young Malcolm Broderick, as the son, steals the acting honors among the supporting players. Worthy of special mention is the brief but compelling performance of Anne Seymour, as the judge who decides to award sole custody of the boy to his mother. Although it is a highly dramatic story, the tension is relieved by nice touches of humor that make for an excellent entertainment balance:—

Normally easy going and affable, Crosby, owner of a prosperous industrial plant, becomes furious when he learns that Mary, his ex-wife, had arrived in town to seek custody of their son. Two years previously, at the time of their divorce, she had agreed to give Crosby sole custody of the boy lest he carry out a threat to involve her in a scandal with Eastham, an important State Department official, whom she later married. Although fully aware of the strong bond of affection between father and son, Mary now felt that her life would be empty if she could not have the youngster part of the time. Crosby, who could not forget his bitterness toward Mary for falling in love with another man, refuses to negotiate, despite the advice of E. G. Marshall, his lawyer. A court hearing is held, and Miss Seymour, the judge, after considering the evidence and questioning the boy, awards full custody to Mary, explaining that it will not affect the bond between the boy and his father and will give him a chance to know his mother. Crosby takes the decision hard. He goes on a binge, from which he is rescued by Inger, Marshall's lovely assistant, who had fallen in love with Crosby while doing research on the custody matter. Crosby listens sympathetically when Inger tells him that his obstinate attitude is not helping his boy, and he begins to take an interest in her. Just the same, however, he proceeds with a secret plan to take his boy to Europe, a scheme that is intercepted at the last minute when Inger learns about it and notifies Mary and her husband, who rush to the airport and take the weeping boy from his father. Lest the boy be affected by the emotional tug-of-war, Mary tells him that he is free to return to his father. Eastham explains Mary's action by telling the lad the biblical story of Solomon, who faced a similar dilemma when two women claimed the same infant as their own. The youngster does not understand the significance of the story but is grateful for the chance to rejoin his father. When he repeats the story to Crosby, the latter comes to the realization that Mary had released her boy only because she truly loved him. He then tells the lad that he must learn to know his mother better and persuades him to go and live with her. The youngster accepts the decision, happy in the thought that both his parents loved him and that he was free to visit his father at any time. It ends with Crosby turning his attention to Inger after the lad departs.

It was produced by Sol C. Siegel and directed by Randal MacDougall from his own screenplay, based on a story by Malvin Wald and Jack Jacobs.

Family.

"Bayou" with Peter Graves, Lita Milan and Douglas Fowley

(United Artists, June; time, 88 min.)

There is little to recommend in this mediocre melodrama, which will have a difficult time getting by even as a supporting feature. Set in the Cajun country in Southern Louisiana, the story, which is not helped by the inept direction and editing, is so uninteresting that one finds himself yawning long before it is half over. Another handicap is the fact that most of the characters constantly jabber throughout the proceedings in Cajun accents that make the dialogue difficult to comprehend. Even the acting leaves much to be desired, and no one in the cast means anything at the box-office. Although the action was shot on location in the Bayou country, there is nothing particularly fascinating about the backgrounds:—

Peter Graves, a young northern architect and a somewhat insecure fellow, comes to the Bayou country on a combined business and pleasure trip. There he meets and falls in love with Lita Milan, a sensual Cajun girl, whose father (Douglas Fowley) was a senile old swamp character. Lita is loved also by Timothy Carey, a sadistic swamp bully, who resents Graves' attentions to her and constantly tries to pick a fight with him. Carey taunts Graves, calling him a coward and a northern weakling, but Graves ignores the challenge. One night, while Lita is alone, Carey overpowers her and attempts to rape her, but he is frightened away by the sudden arrival of her father. Tragedy strikes the community when a hurricane devastates the area during the wedding celebration of a local couple. Lita's father is among those killed and Graves decides to take her north. At Fowley's funeral, Carey, in a final effort to win Lita, succeeds in taunting Graves into a fight. The brutal slug-fest ends with Graves the victor, after which he and Lita leave the swamp for a new life together.

It was produced by M. A. Ripps and directed by Harold Daniels from a story and screenplay by Edward I. Fessler.

Adult fare.

"The Night the World Exploded" with Kathryn Grant and William Leslie

(Columbia, June; time, 64 min.)

This science-fiction picture should fit the lower half of a double bill fairly well wherever pictures of this type are patronized. This time the story centers around devastating earthquakes that are caused by a strange chemical element that emerges from the bowels of the earth and that explodes with atomic force when it picks up nitrogen from the air. As indicated by the title, the suspense stems from the fact that the chemical threatens the world with total destruction. Since the story is too fantastic to be taken seriously, the thrills offered are mild at best. There is considerable action, however, the most exciting being the methods employed to loose man-made floods that keep the chemical wet and thus neutralize its power. The direction and acting meet the demands of the script. The photography is sharp:—

Aided by Tristram Coffin, a fellow scientist, and Kathryn Grant, his pretty assistant, William Leslie develops an instrument that measures the earth's internal pressures, thus enabling him to predict the coming of an earthquake. When the instrument shows that an earthquake will strike within 24 hours, 50 miles north of the laboratory, Leslie rushes to the Governor of the state, but the latter, feeling that the public will not accept the reading of an unproved instrument, refuses to evacuate the area. The earthquake happens as predicted and Leslie warns the Governor that more of them will come. Offered the state's financial support to continue his research work, Leslie, accompanied by Kathryn and Coffin, sets up his instrument at the bottom of the Carlsbad Caverns in New Mexico, hoping to obtain

more accurate readings. There, he discovers some black stones that remain harmless while they are under water but which explode with atomic force when they are exposed to air and dry up. Leslie quickly arranges an international scientific conference, which determines that the earth could be destroyed in less than a month. To neutralize the new and dangerous element, the world's low lands are flooded with diverted rivers and opened dams. But the world is threatened again when a dry plain in Nevada sprouts into a mountain, which quickly becomes a volcano. Leslie determines that the bursting of a dam near the new volcano could save the world, but poison gasses kill those who attempt to open the flood gates. Risking his life, Leslie flies to the dam in a helicopter and, by utilizing samples of the new element, blows up the dam and floods the area, thus saving the world.

It was produced by Sam Katzman and directed by Fred F. Sears from a screenplay by Jack Natteford and Luci Ward.

Family.

"Joe Dakota" with Jock Mahoney, Luana Patten and Charles McGraw

(Univ.-Int'l, September; time, 79 min.)

Although the subject matter rules the picture out as an entertainment for children, this is a better-than-average program western, photographed in Eastman color. The story, which is different, is somewhat similar to "Bad Day at Black Rock" in that the action centers around the hostility and fear that grips the inhabitants of a small western community when a stranger arrives and starts asking questions about an old Indian friend who had owned the property on which the townspeople were drilling for oil. The overall pace is slow, but there is considerable mounting tension because of the manner in which he learns that the Indian had been hung on the false charge of molesting a white girl, and the methods he employs to bring the guilty one to justice. The film is novel in that there is no shooting, but it has several exciting fist fights, particularly toward the finish, where gushing oil pours down on the combatants. The direction and acting are good, and the color photography superb:—

Riding into the western hamlet of Arborville, Jock Mahoney finds the town's twenty odd inhabitants drilling for oil on property that had been owned by an old Indian friend. The townspeople, led by Charles McGraw, are openly hostile toward Mahoney and several of them become concerned when he inquires about the Indian. Although informed that the Indian had left the area after selling the property to McGraw, Mahoney does some investigating on his own and discovers evidence that the property had been acquired by fraud. He defiantly takes over the land in behalf of his Indian friend and threatens to shoot any one who trespasses until legal right to the property is established. Luana Patten, youthful daughter of the local storekeeper, takes an interest in Mahoney and reveals to him that she had been very friendly with the Indian but that he had been hung by the townspeople for molesting her one night. Mahoney makes Luana recite in detail just what happened on the night she was molested, and her admission that she did not actually see the man who had attempted to attack her subsequently helps him to prove that McGraw was the culprit and that he had used the incident to frame the Indian and acquire his land. Mahoney convinces the horrified townspeople that McGraw had deluded them just as the oil well begins to gush black liquid. They ignore capping the well and become Mahoney's partisans while he thrashes McGraw as the oil pours down on them. After McGraw is placed under arrest, the townfolk destroy the oil well because it had brought them nothing but unhappiness. Mahoney rides off, but promises to return one day to Luana, who had fallen in love with him.

It was produced by Howard Christie and directed by Richard Bartlett from a screenplay by William Talman and Norman Jolley.

Adult fare.

"Love in the Afternoon" with Gary Cooper, Audrey Hepburn and Maurice Chevalier

(Allied Artists, July 7; time, 125 min.)

Excellent adult entertainment! It should prove to be a top box-office attraction, not only because of the drawing power of the stars, but also because it is the kind of picture that will leave the movie-goers in a cheerful mood, thoroughly entertained and eager to recommend it to their friends. Allied Artists is not exaggerating when it states in its publicity matter that the picture is in the style of the late Ernst Lubitsch. It is a gay, sophisticated romantic comedy, filled with many laugh-provoking situations and witty dialogue. It is, of course, a sexy picture, but the sex situations have been handled with delicacy and charm. The three leading players are excellent. Gary Cooper is fine in the part of a Texas millionaire, a roving "Casanova," and Audrey Hepburn is just right as the winsome and naive Parisian girl who falls for his charm, although fully aware of his notorious reputation. Despite the obvious difference in their ages, the romance between them, thanks to the expert direction, is believable. A completely captivating performance is delivered by Maurice Chevalier as Miss Hepburn's father, a private detective who specializes in affairs of the heart. Throughout the highly humorous proceedings laughter is provoked by a running gag that has Cooper constantly accompanied by a four-man gypsy string orchestra, which creates a proper mood for his romantic shenanigans. Incidentally, one song, "Fascination," undoubtedly will become a popular hit, for the melodious tune remains in one's mind long after leaving the theatre. The picture was shot on location in Paris, making for backgrounds that are both novel and fascinating. The black-and-white photography is very good:—

Audrey, a music student, finds great delight in reading secretly her father's private files, and is particularly intrigued by his spicy dossier on Cooper, a sort of international "Casanova" who traveled from country to country and romance to romance. One day Audrey eavesdrops on a conversation between her father and John McGiver, who suspected Lise Bourdin, his wife, of infidelity. Learning that she is carrying on an affair with Cooper at the Ritz Hotel in Paris, McGiver vows to kill Cooper at their next tryst. Audrey, horrified, rushes to the hotel to warn Cooper of his danger and saves him by posing as his paramour while Lise escapes through a balcony window. McGiver is embarrassed when he breaks into Cooper's suite and finds a woman other than his wife in Cooper's arms. Fascinated by Audrey's charm, Cooper makes a date with her for the following afternoon. Audrey, intrigued, keeps the date with a determination to resist his advances, but the flowing champagne and gypsy music overwhelm her. She falls in love with him, even though he makes it clear that he wants no permanent attachment and rushes off on another trip without even learning her name. The experience leaves Audrey in a dream world and, after many months, she meets Cooper again when she notices him at a concert. He invites her to his hotel suite and goes through the same romantic routine, but this time Audrey behaves like a sophisticate and boasts of many imaginary lovers. This goes on for days and Cooper soon finds himself deeply jealous of her supposed love affairs. Through recommendation, he hires Chevalier to investigate Audrey and learn her identity, without realizing that he is her father. Chevalier in turn is shocked when he learns that the woman in question is his own daughter. He points out to Cooper that Audrey is young and really innocent and, as one gentleman to another, asks him to leave Paris and give her up. Cooper agrees, but when Audrey accompanies him to the train and bids him a tearful goodbye, he realizes that they had found a true love. He pulls her aboard the train and asks her to become his wife. Watching the train depart, Chevalier smiles happily.

It was produced and directed by Billy Wilder, who collaborated on the screenplay with I.A.L. Diamond, based on the novel "Ariane," by Claude Anet.

Adult fare.

the product that will be released that year, should be substantially greater than 1957. In the several years that Krim has made progress reports at trade paper conferences, the record shows that his predictions not only have been proved right but that he underestimated the figures in several instances.

Krim's predictions, of course, are not based on simple optimism. They are predicated on the careful future planning that has gone into the company's production programs. The company, in fact, is already carrying on preliminary negotiations for its production programs in 1959, 1960 and 1961. This is the kind of planning that has lifted UA from the doldrums of 1950 to the highly successful company it has become today — and the heights to which it will continue to soar seems to have no limit.

The UA success is something for the exhibitors to cheer about, for the company, thanks to its progressive management team, has become not only a major and dependable source of product but also one from which they can expect the kind of top pictures that have become exhibition's lifeblood in the present market.

"Beau James" with Bob Hope, Vera Miles, Paul Douglas and Alexis Smith

(Paramount, July; time, 105 min.)

Photographed in Technicolor and VistaVision, and biographical of the political and domestic life of Jimmy Walker, New York's popular but controversial Mayor from 1925 to 1932, "Beau James" no doubt will be appraised by many critics as a film that does a complete "whitewash" job on a man whose honesty in public office is open to considerable question. As an entertainment, however, it is an enjoyable film, for Walker was a colorful personality and the hectic prohibition era in which he ruled as a pleasure-loving Mayor is nostalgic and equally colorful. Those who remember Walker will find it difficult to accept Bob Hope's portrayal of him, for, aside from being nattily dressed, he does not look like Walker, but Hope gives a good performance and effectively injects into the characterization the geniality, cockiness and glib sophisticated wit that was always associated with the personality. Open to question also is the accuracy of the portrayals delivered by Alexis Smith, as Walker's estranged wife, and Vera Miles, as Betty Compton, the actress who was his constant companion and who eventually became his second wife, but the characterizations should please the movie-goers for each is presented as warm and sympathetic. Paul Douglas is effective as Walker's ruthless political mentor. Worked into the action are several entertaining musical sequences, as well as brief guest appearances by Jack Benny and Jimmy Durante. To sum up, this is a fictional, highly romanticized biography of Walker, and if accepted as such should please the general run of adult picture-goers:—

Asked by Governor Al Smith (Walter Catlett) to run for Mayor of New York, Walker, a playboy State Senator, is reluctant to do so because he is separated from Allie, his wife. Smith removes the objection by effecting a reconciliation. After a rousing campaign, Walker and his entire Tammany Hall ticket are elected by an overwhelming majority. His victory is dampened, however, when Allie refuses to resume normal marital relations, and he stalks out of their apartment for a night on the town. On the way home alone just before dawn, he collapses from drink on a park bench and is found by Betty, a nightclub entertainer, who takes him to her small apartment lest someone rob him. Betty is shocked when she learns his identity. To repay her kindness, Walker uses his influence to put her in the leading role of a Broadway musical, and their friendship soon ripens into a deep love. When Allie refuses to divorce him, Walker openly lives with Betty. His political opponents use this relationship to attack him when he runs for a second term but the people still elect him by an overwhelming plurality. Shortly afterwards, Walker finds himself in considerable hot water

when the Seabury investigation, backed by church groups, charges his administration with widespread graft and corruption. Influenced by Walker's political friends, Betty leaves him to save his career and enters into a hasty marriage with another man. Meanwhile, Walker defends himself against the charges of misconduct in office. But at the urging of Tammany Hall politicians, who explain that he is having a crippling effect on Roosevelt's chances of election as President, Walker resigns as Mayor. Soon after, he obtains a divorce from Allie and sails away to exile with Betty, who, too, had obtained a divorce.

It was produced by Jack Rose and directed by Melville Shavelson, who both wrote the screenplay, based on the novel by Gene Fowler.

Adult fare.

"Lure of the Swamp" with Marshall Thompson and Joan Vohs

(20th Century-Fox, June; time, 74 min.)

An ordinary program melodrama, photographed in the Regalscope anamorphic process. Set in the swamp lands of Florida and centering around a guide who becomes involved in greed and murder when different characters seek his aid to locate a fortune in stolen cash hidden in the swamp, the story misses fire and disappoints because it promises more excitement and suspense than it delivers. Moreover, the story is not easy to follow because the motivations of the several characters are not clearly defined until the closing scenes. The acting is competent, but there is not much the players could do to overcome the script. The action throughout is grim:—

Marshall Thompson, a guide who lived in a cabin on the edge of the swamp, is hired by Willard Parker, a mysterious fellow with a heavy suitcase, to take him in and out of the marshy terrain. On the following day Thompson learns that Parker had been murdered, that he had been a bank robber, and that the suitcase, which he had hidden in the swamp, contained \$290,000 in stolen cash. Eager to start a new life with Joan Lora, his sweetheart, Thompson determines to find the suitcase. Before he can set out on the venture, however, three strangers enter his life, including Leo Gordon, an insurance detective searching for the loot; Joan Vohs, who poses as a magazine photographer; and Jack Elam, a slimy gangster, who reveals that he had murdered Parker and had taken from him a map indicating where the loot was hidden. Thompson despises Elam, particularly because of an attempt to force his attentions on Miss Lora, but greed for the fortune impels him to agree to help Elam find it. One day Elam attempts to attack Miss Vohs in the swamp but meets death when he steps into quicksand. Thompson, by this time infatuated with Miss Vohs, joins her in the search for the loot. When they find it, she turns on Thompson and shoots him, after revealing that she is Parker's widow. Though seriously wounded, Thompson manages to elude Miss Vohs, and a chase through the swamp ends when she steps into quicksand and sinks to her death with the loot. It ends with Thompson rescued by his sweetheart and the insurance detective.

It was produced by Sam Hersh and directed by Hubert Cornfield from a screenplay by William George, based on a novel by Gil Brewer.

Adult fare.

Brief Reviews

"Doctor at Large," a Universal-International release in Eastman color, is an amusing British-made sequel to "Doctor in the House" and "Doctor at Sea," centering around the misadventures of a young physician.

"The Third Key," a Rank Organization release, is an interesting British-made melodrama but its appeal to American audiences probably will be limited.

Full reviews of the above films will appear in next week's issue.

Entered as second-class matter January 4, 1921, at the post office at New York, New York, under the act of March 3, 1879.

HARRISON'S REPORTS

Yearly Subscription Rates:

United States\$15.00
U. S. Insular Possessions. 16.50
Canada 16.50
Mexico, Cuba, Spain..... 16.50
Great Britain 17.50
Australia, New Zealand,
India, Europe, Asia 17.50
35c a Copy

1270 SIXTH AVENUE

New York 20, N. Y.

A Motion Picture Reviewing Service
Devoted Chiefly to the Interests of the Exhibitors

Its Editorial Policy: No Problem Too Big for Its Editorial
Columns, if It is to Benefit the Exhibitor.

Published Weekly by
Harrison's Reports, Inc.,
Publisher

P. S. HARRISON, Editor
AL PICOUlt,
Managing Editor

Established July 1, 1919

Circle 7-4622

A REVIEWING SERVICE FREE FROM THE INFLUENCE OF FILM ADVERTISING

Vol. XXXIX

SATURDAY, JUNE 15, 1957

No. 24

ALLIED'S "WHITE PAPER"

Reproduced in Section Two of this issue is the full text of a "white paper" put out this week by National Allied summarizing the facts concerning its withdrawal from COMPO and the obstacles that have been placed in the way of its reaffiliation.

This "white paper" is not only informative but also most revealing in that it points up that COMPO, as it is constituted and managed today, has veered away from the purpose for which it was organized—to provide an ideal agency through which all branches of the industry could put up a unified front in all matters that affect the business as a whole, other than trade practices.

In creating this all-industry body, the representatives of the charter member organizations approved a set of by-laws that were designed to keep COMPO under the control of the existing industry organizations, to function with respect to matters in which all have a common interest, and to prevent any action that would give one industry group an advantage at the expense of another. From the facts revealed by Allied in its "white paper," however, it appears as if COMPO, as presently managed, is not operating in conformity with the by-laws nor in accordance with the intentment of its founders.

In putting a spotlight on the management of COMPO's present Governing Committee and on the proposed fundamental changes in the structure of COMPO, Allied has raised grave doubts whether COMPO in recent years has been conducted in the interest of small-town and subsequent-run exhibitors, and whether, under the proposed changes in the by-laws, such exhibitors can hope to benefit from COMPO in the future, particularly with regard to the all-industry business building program that will be conducted by COMPO and for which exhibitors of all classes will be asked to contribute one-half the financing funds required.

In this connection it is interesting to note that Allied, to get the facts concerning the benefits derived from the Audience Awards Poll and the Academy Awards Sweepstakes, as heretofore conducted by COMPO, very recently sent questionnaires to exhibitors in various parts of the country. The replies thus far received from exhibitors in twelve territories indicate that both campaigns were a total failure insofar as the subsequent-run and small-town exhibitors were concerned, although benefits were derived by the metropolitan key theatres. Incidentally, the replies to the Allied questionnaire uphold the views expressed by this paper in its May 25 issue.

A meeting of COMPO's Executive Committee has been scheduled for June 19, and the agenda no doubt will include the question of Allied's re-affiliation with the organization. It is to be hoped that the members of the Executive Committee will give thoughtful consideration to the matters discussed in the Allied "white paper," for on their decisions will depend, not only the survival of COMPO as an effective all-industry organization, but also the success of the proposed business building program.

HOW ABOUT NAMING NAMES?

In a talk made this week before the annual convention of The Virginia Theatre Owners Association, Ernest G. Stellings, president of TOA, had this to say, in part, according to a press release:

"TOA has been engaged in an activity of tremendous importance to those theatres affected by it, but one which has had little if any publicity. With the shortage of product and the demands for higher terms and longer playing time, many small-town theatres have been squeezed to the point where they are ready to throw in the towel and forget our business. In my earlier meetings with distribution officials, the dire need of these small-town exhibitors was brought to their attention. I was convinced that this industry could not benefit by any closed theatres. I believed and have so informed distribution officials, that they would be better off having a smaller sum in the way of film rentals coming from a theatre than to have no income at all if these theatres were forced to close. A number of these cases were called to the attention of distribution. In every instance, distribution was ready and willing to do what they could to be of assistance to these distressed theatres. This is the first opportunity that I have had to say that I am happy and proud in the way in which the various distributors have followed through on their promises. They have fulfilled their expressed desires and have delivered 100%. It is only fitting that a public acknowledgement of their cooperation and interest be made at this time. I do not know just how many theatres have been affected, but I suspect that directly or indirectly this TOA activity has been beneficial to several hundred small-town theatres. All of us say 'Thank you, Mr. Distributor.'"

This is the second time this year that Mr. Stellings has employed vague generalities to compliment distribution for coming to the aid of distressed exhibitors, and once again he has failed to identify the companies that have been helpful. If he would name them, his words would not only be more effective and impressive but he would be doing a great service to thousands, not hundreds, of small exhibitors who are ready to throw in the towel because the distributor assistance he speaks of is not forthcoming.

PROUDLY WE POINT

The June 7 issue of Allied Digest, the service bulletin of the Allied Theatre Owners of New Jersey, reports the results of a questionnaire sent to the organization's membership concerning different phases of theatre operation.

The results of the survey, as contained in the bulletin, were duly reported by the different trade publications, with the following understandable omission:

"TRADE PAPERS: 30% subscribe to daily papers and 95% to weekly. Best editorials are HARRISON'S REPORTS, first; and *Exhibitor*, second. Most reliable trade reviews—HARRISON'S REPORTS. Of the 82% who read newspaper picture reviews, 37% felt N. Y. Times most reliable and 45%, the *Daily News*. Only 83% religiously read trade paper editorials. Most unbiased and constructive editorials run by HARRISON'S REPORTS, first; and *Motion Picture Herald*, second. The most reliable and helpful in its special services to exhibitors was *The Exhibitor*."

"Doctor at Large" with Dirk Bogarde, Muriel Pavlow and Donald Sinden

(Univ.-Int'l, no rel. date set; time 98 min.)

Breezy and amusing screen fare is offered in this British-made comedy, which is a worthy follow-up to "Doctor in the House" and "Doctor at Sea." Photographed in Eastman color and VistaVision, the story continues the misadventures of Dirk Bogarde as a young and inexperienced physician and places him in all sorts of humorous predicaments both as a resident doctor in a large hospital and as one who ties up with a variety of older doctors in private practice in a hapless effort to get ahead. The witty dialogue and the amusing situations keep one chuckling throughout, but several of the scenes are extremely funny and will provoke gales of laughter. No one in the cast means anything at the American box-office, but the picture should get a good reception in art houses as well as those regular theatres whose patrons do not mind strong British accents. The direction is deft and the acting competent.

The episodic story has Bogarde deciding to leave St. Swithin's Hospital when he unwittingly humiliates Michail Medwin, a hospital director, and incurs the wrath of James Robertson Justice, the tyrannical chief doctor. After a farewell meeting with Muriel Pavlow and Donald Sinden, two medical students who repeatedly flunked their final exams, Bogarde becomes an assistant to a tight-wad doctor in a dreary English town but resigns when the doctor's amorous wife proves too much for him. He then obtains a new post as assistant to a fashionable doctor with a practice of rich and pampered patients, but he soon quits that job when one of the lady patients becomes attentive and demanding. A third post with a country doctor also proves unsatisfactory when his employer proves more devoted to a butterfly collection than to the sick, and he finally returns to London broke and jobless. He arrives in town just as Sinden receives word that he had inherited a fortune, and accepts his invitation to join him and Muriel on a holiday in the south of France, where Sinden yields lustily to his penchant for women. The holiday indirectly benefits Bogarde when he and Muriel rescue the nearsighted Medwin, who, too, was vacationing, from a mob of angry women, whose privacy he had accidentally invaded. The grateful Medwin repays the favor by giving Bogarde a new chance to work at St. Swithin's. There, through a stroke of luck, Bogarde wins favor with the tyrannical Justice, who sees to it that he is given a chance to pursue a career as a senior surgeon. It ends with an excited Bogarde planning a prompt marriage to Muriel.

It was produced by Betty E. Box and directed by Ralph Thomas from a screenplay by Nicholas Phipps, based on a novel by Richard Gordon.

Adult fare.

"20 Million Miles to Earth" with William Hopper and Joan Taylor

(Columbia, July; time, 82 min.)

This is one of the better science-fiction-horror thrillers, mainly because of the exceptionally good special effects work and the interesting Italian backgrounds, particularly the streets of Rome. This time the terror stems from a fierce creature that is brought to earth from the planet Venus by an American rocket ship. When it first emerges from a gelatinous-like egg, the scaly creature, which has three-taloned fists, a human-like torso and a swishing tail, is less than a foot tall and is kept in a cage, but with the passing hours it keeps growing in size until it becomes a furious monster more than twenty feet tall, bent on havoc and destruction. The special effects employed to show how the monster grows progressively larger are so clever that what happens appears to be realistic. This is particularly true in the closing reels, where the monster breaks out of a Rome laboratory and creates a reign of terror in the city's streets, killing an elephant in a battle to the death outside a zoo and going on a rampage of death and destruction until it is trapped on top of the Colosseum by armed soldiers, whose concentrated gunfire topples it from the ancient structure, causing it to be killed by an avalanche of falling stones.

Those who enjoy pictures of this type will find that this one offers thrills and chills galore.

Briefly, the story opens with an American rocket ship crashing into the sea near a Sicilian fishing village while returning from the first trip made by man to the planet Venus. William Hopper, captain of the space ship and the only survivor, informs U.S. Government officials that a tiny creature from Venus, sealed in a container, had been lost in the wreckage, and an immediate search is started for it. Meanwhile a little boy had found the sealed container and had sold its gelatin-like contents to Frank Puglia, a visiting zoologist accompanied by Joan Taylor, his daughter. Both Puglia and Joan are astounded when the quivering substance bursts open and the tiny but vicious creature emerges. They put it in a cage and decide to bring it to Rome for study. En route, the creature keeps increasing in size, breaks out of the cage and mangles a farmer to death before it is captured by means of an electrically-charged steel net dropped on it from a helicopter. Taken to a Rome laboratory and kept in a state of paralysis by a sustained charge of electricity, the creature, now more than 20 feet tall, breaks its bounds and escapes to the street when the laboratory's electric power fails. After creating a panic and causing much death and destruction, the monster is cornered atop the Colosseum and killed by heavy cannon fire.

It was produced by Charles H. Schneer and directed by Nathan Juran from a screenplay by Bob Williams and Christopher Knopf, based on a story by Charlott Knight and Ray Harryhausen.

It might prove too scary for little children.

"Value for Money" with John Gregson, Diana Dors and Susan Stephen

(Rank Organization, July; time, 93 min.)

A pretty good British-made comedy, photographed in VistaVision and Technicolor. Centering around a young man who inherits a fortune but whose tight-wad tendencies create complications when he falls in love with a blonde chorus girl, the story's down-to-earth humor is without subtlety and the situations are of a type that should amuse the general run of audiences. Unfortunately, its one serious drawback is that the players speak with a thick Yorkshire accent, which many American movie-goers will find difficult to comprehend. The acting of the all-British cast is good, and exploitation-wise the film offers the name of Diana Dors, the buxom blonde English actress, whose physical attributes have gained considerable publicity in this country. The color photography is first-rate:—

John Gregson inherits his father's prosperous rag business and a fortune in cash, but he remains a tight-wad like his father. Susan Stephens, a reporter on their small-town newspaper, refuses to accept Gregson's proposal of marriage until he learns to be more liberal with his money. Complications arise when Gregson goes to London with some cronies, attends a theatre and falls heavily for Diana Dors, a blonde dancer. He asks her to become his wife, but Diana, who measured love by the size of a man's pocketbook, declines, thinking that he is not rich because he haggles over coppers with waiters. She lets him down lightly by explaining that the man she marries must be one of achievement. Spurred by his love for her, Gregson returns to Yorkshire, where he donates a piece of land for use as a civic center and wins election to the council. He then invites Diana to attend the opening of the civic center, much to Susan's fury. Diana accepts, and when she discovers that Gregson is really rich she wastes no time in accepting his second marriage proposal. But her habit of spending his money like water soon has him reeling. He tries to break their engagement, but Diana joins forces with Susan and both sue him for breach of promise. After many headaches, Gregson at least realizes that true love cannot be measured in money. He decides to marry Susan, even though it costs him more to settle with Diana.

It was produced by Sergei Nolbandov and directed by Ken Annakin from a screenplay by R. F. Delderfield and William Fairchild.

Adult fare.

"The Midnight Story" with Tony Curtis, Marisa Pavan and Gilbert Roland

(Univ.-Int'l, August; time, 89 min.)

An engrossing murder mystery melodrama, effectively photographed in black-and-white CinemaScope. Set against interesting San Francisco backgrounds, and centering around a young policeman's independent efforts to track down the mysterious killer of a priest, the well developed story is not only intriguing but also highly dramatic, for the hero, in trying to trap the suspected killer, forms a strong attachment for him and his family and falls in love with his cousin. Much of the action takes place in the home of a typical Italian-American family, giving the story appealing down-to-earth human-interest touches. One is held tense throughout because the identity of the killer is not established until the closing reel. The direction is fine and the acting skillful:—

When a parish priest who had been his benefactor is murdered mysteriously in an alley, Tony Curtis, a young San Francisco traffic cop, asks to be assigned to the case but is refused. Curtis, while attending the priest's funeral, notices Gilbert Roland, owner of a small restaurant, in a state of profound agitation and suspects that he slew the priest. He voices his suspicion to Ted DeCorsia and Jay C. Flippen, his superiors, and when they again refuse to assign him to the case he resigns from the force to make his own investigation. Through clever tactics he wins Roland's confidence, obtains a job in his restaurant and becomes a boarder in his home, where he falls in love with Marisa Pavan, Roland's cousin from Italy. Curtis' efforts to find a motive and place Roland at the scene of the murder are frustrated, however, for Roland seems to have had great affection for the priest and apparently was playing poker with friends at the time of the murder. All this gratifies Curtis, for Roland had become his sincere friend and encouraged a marriage between him and Marisa. But complications arise when the police uncover evidence that disproves Roland's alleged movements on the night of the crime. Curtis, now believing Roland innocent, persuades his former superiors to let him attempt to trap Roland into a confession lest his arrest as a suspect hurt his family. Shortly before Curtis starts to question him, Roland discovers that he is an ex-cop. Furious, Roland loses control of himself and threatens to kill Curtis after admitting that he had murdered the priest because he was the only one who knew that he had killed a girl in Italy during the War. Unable to carry out his death threat against Curtis, Roland rushes out into the street and is injured fatally by a passing truck. He dies within a few hours at a hospital, and Curtis, to spare his family, tells the police that Roland had passed away before he could gain a confession from him.

It was produced by Robert Arthur and directed by Joseph Pevney from a screenplay by John Robinson and Edward Blum, based on a story by Mr. Blum.

Family.

"The Third Key" with Jack Hawkins

(Rank Organization, June; time, 89 min.)

Given a semi-documentary treatment, this British-made crime melodrama offers an interesting study on the patient crime detection methods employed by Scotland Yard in tracking down a gang of safe robbers. It is doubtful, however, if it will receive more than a mild reception in this country, for it is given more to talk than to action and is not particularly exciting, except for the closing sequences, where the crooks are apprehended. The casting is good, with Jack Hawkins most effective as the detective-superintendent who tracks down the different clues, but, like most British films, neither Mr. Hawkins nor the other players in the all-British cast are well known to American moviegoers:—

When the safe of a London firm is robbed, Hawkins is assigned to the case, aided by John Stratton, a detective-sergeant. The evidence indicates that a man who knew the safe's combination had committed the robbery, and further investigation discloses that more than a dozen other safes,

all of the same make, had been rifled over the past few years. Following a new line of inquiry, Hawkins visits the safe manufacturing firm and obtains a list of their employees, past and present. Investigation of the persons on the list discloses nothing. Hawkins seems to have reached a dead end until another safe, again of the same make, is robbed. This time, however, the thief uses his getaway car to run down and kill a witness. In tracing the car to a woman who had reported it stolen, Hawkins comes across vital clues indicating that a former employee of the safe manufacturing firm, who had supposedly died, was very much alive. He sets in motion an elaborate plan whereby he makes sure that the robber and his confederates will know that the safe in London's Festival Hall will be full on a particular night. The crooks fall for the bait, but Hawkins and Stratton almost lose their lives in trapping them.

It was produced by Tom Morahan and directed by Charles Frend from a screenplay by Janet Green and Robert Barr.

Family.

"Dino" with Sal Mineo and Brian Keith

(Allied Artists, July 14; time, 96 min.)

An exceptionally good dramatic entertainment, the kind that deeply stirs one's emotions of sympathy. It is, in fact, so powerful, that many picture-goers will be moved to tears. Centering around a 17-year-old boy who returns to his slum neighborhood after serving a term in the reformatory, it is a story of a rebellious teen-ager who carries a grudge against society but who mends his ways when he is taken in hand by an understanding settlement worker. There are numerous emotion-stirring situations, the most powerful being the one in which he breaks down and cries for the first time in his life while relating to the settlement worker the cruel treatment he had been receiving from his father ever since he was old enough to walk. Sal Mineo is excellent as the young rebel and he is destined to reach stardom, for his fine acting gives depth and meaning to a characterization. Brian Keith is highly effective as the settlement worker, and Susan Kohner is outstanding as a neighborhood girl who wins Mineo's heart and helps him to reform. There is hardly any comedy relief. The photography is sharp and clear:—

Released from the reformatory after serving time for participating in a warehouse robbery, Sal returns to his old neighborhood hating the world. Frank Faylen, his parole officer takes him to Settlement House, where he introduces him to Keith, a case worker, whose job was to help boys like Sal start a new life. Sal is rebellious toward Keith, although compelled to visit him under the terms of his parole. At his tenement home that evening, Sal starts quarrelling with Joe Desantis, his father, whose domination he had always resented; he wanted to prove that he was no longer a child and cannot be frightened by his bullying. Peggy Stanton, his mother, tries to help but is unable to cope with Sal's problem. His only friend in the household is Pat De Simone, his younger brother. Pat tells Sal that he and his young pals planned to rob a gas station and wanted him to be their leader. During Sal's visits to the Settlement House, Keith sees to it that the other boys invite him to a dance. There he meets Susan and for the first time in his young life is touched by some one who is kind to him. One evening Desantis beats Sal unmercifully because the parole officer had come to see him at work. Sal, angered, agrees to lead the gas station robbery. On the evening of the planned holdup, however, he yields to Keith's suggestion that he attend a dance, and finds love and happiness while dancing with Susan. With a new outlook in life, he hurries to the holdup scene and pleads with his younger brother not to participate in the robbery. When the lad rebels, Sal fells him with a hard blow and takes him away. Later he asks Keith to help young Pat as he had helped him, and Keith gladly undertakes the assignment.

Bernice Block produced it, and Thomas Carr directed it, from a screenplay by Reginald Rosc, based on his own teleplay.

Family.

"Island in the Sun" with an all-star cast*(20th Century-Fox, June; time, 119 min.)*

Beautifully photographed in CinemaScope and DeLuxe color, "Island in the Sun" has many plus values but it also has some that are on the minus side. Its plus values include Caribbean scenic beauty that is as exquisite as anything ever seen on the screen; a story that deals with miscegenation and is based on Alec Waugh's best-selling novel and magazine serial of the same name; and a star-studded cast that will tax the area on most marquees. On the minus side, however, is the fact that the involved story, which deals with racial issues, several romances between blacks and whites, jealousy and a murder, has so many plots and characterizations that the spectator finds it difficult to follow them all. Moreover, the issues presented in each of the plots are somewhat obscure, and the motivations of several of the principal characters are not too clearly defined. As a result, the characters do not impress one as being real, and the foggy problems that confront them do not come through the screen with appreciable dramatic impact.

The story, in fact, is so involved that it cannot be compressed into a short synopsis. Briefly, however, it takes place on an imaginary island in the British West Indies and, against an atmosphere of hazy sociological racial problems, is concerned with three love affairs and one disturbed marriage. One of the romances involves Joan Fontaine, a white society playgirl who finds a new meaning in life when she falls in love with Harry Belafonte, a fiery colored labor leader; another has Dorothy Dandridge, a colored beauty, winning the heart of John Justin, aide to the island's British governor; and a third has Joan Collins falling in love with Stephen Boyd, the governor's son, but declining to marry him when she learns that she has some colored blood, even though she had become pregnant. This problem is resolved, however, when Joan's mother (Diana Wynyard) reveals that, as a result of her own infidelity, she (Joan) had been fathered by a white man. The disturbed marriage concerns James Mason, a plantation owner with political ambitions, whose unwarranted jealousy over Patricia Owens, his wife, results in his murdering Michael Rennie. The paths of the different characters cross each other throughout the proceedings and the problems of each are resolved either in a definite or vague fashion.

Despite the story's shortcomings, however, the film is colorful and fascinating throughout. It might be difficult to sell in the South because of the inter-racial romances, but its provocative subject matter should create considerable talk and strong curiosity elsewhere.

It was produced by Darryl F. Zanuck and directed by Robert Rossen from a screenplay by Alfred Hayes.

Adult fare.

"The Weapon" with Steve Cochran, Lizabeth Scott and Herbert Marshall*(Republic, May 17; time, 77 min.)*

Because of the human interest and the fairly suspenseful action, this British-made melodrama should make a suitable supporting feature in double-billing situations. But the story itself is synthetic and somewhat unbelievable, for it is difficult to accept the inability of the police to find the young boy who had run away from home out of fear that he had accidentally killed his playmate. The suspense stems from the fact that among the boy's searchers is a killer who wants to get rid of him. The Anglo-American cast, headed by Steve Cochran, Lizabeth Scott and Herbert Marshall, provide the picture with fairly good marquee value. There is no comedy relief, and the photography is on the somber side, but the London backgrounds are interesting:—

Jon Whitely, a nine-year-old boy, finds a revolver while playing in a wrecked building and accidentally shoots one of his little pals. Thinking that his friend has been killed, Jon runs away and does not return home. Lizabeth Scott, his widowed mother, becomes frantic and Scotland Yard assigns Herbert Marshall to the case. Marshall established that the gun found by Jon had been used 10 years previously in the murder of a U.S. Army captain, and this discovery brings Steve Cochran, an American security officer, into the case. On the following day, George Cole, a smooth individual, joins the hunt after falsely telling the police that he had seen Jon on the streets earlier in the morning. While Marshall and Cochran employ their own sleuthing methods

to find Jon, Cole cultivates Lizabeth's friendship and bribes Jon's playmates to look for him. By this time it becomes apparent that Cole had committed the 10-year-old murder and that his purpose in searching for Jon was to get hold of the gun. Cochran visits Nicole Maurey, the murdered captain's former girl-friend, and while she gives him information she is shot and killed by Cole, who escapes before he can be identified. Meanwhile little Jon learns from a radio broadcast that his friend had not been killed, and he telephones his mother. Cole with Lizabeth at that moment, offers to take her to the boy. In the events that follow, Lizabeth suddenly becomes aware of the reasons behind Cole's interest in her boy and she warns the child to run for his life when they reach him. Cole goes after the boy, and Cochran, arriving on the scene, joins the chase, which ends with Cole falling to his death from a high wall during a struggle with Cochran. With the boy saved and the murder of his fellow-officer avenged, Cochran turns his attentions to Lizabeth.

Hal E. Chester produced it, and Val Guest directed it, from a screenplay by Fred Freiberger, based on a story by himself and Mr. Chester.

Family.

"The Black Tent" with Anthony Steel, Donald Sinden and Anna Maria Sandri*(Rank Organization, June; time, 84 min.)*

Enhanced by pictorially beautiful desert backgrounds that have been photographed in Technicolor and VistaVision, "The Black Tent" is an acceptable adventure melodrama that should find favor with the action fans. Like most British films, however, this one lacks well known players to lure the customers to the box-office, but it should serve well enough as a supporting feature. Set in North Africa during World War II, and revolving around a British soldier who is rescued by a Bedouin tribe during one of the battles, the story offers an interesting mixture of suspense, excitement and romance in that the hero marries the chief's daughter and leads the tribe in guerilla warfare against Rommel's forces. The story becomes fairly dramatic toward the finish, where a son born to the hero, who had died in battle, declines to accept an inheritance in England in order to remain on the desert with his Arab mother and relatives. The direction and acting are competent, and the color photography very good:—

Having inherited the vast estates of Anthony Steel, his brother, who presumably died in the African campaign, Donald Sinden leaves for Tripoli when an undated promissory note, signed by Steel, is sent to the British Embassy by Andre Morell, a Bedouin Sheik. He journeys to the Sheik's desert home to solve the mystery only to find himself treated with hostility and suspicion, but from a diary handed to him by Anna Maria Sandri, the Sheik's daughter, it is revealed, by flashback, that Steel, found wounded in the desert, had been nursed back to health by Anna, whom he had married with the approval of her father. After several weeks of idyllic happiness, Steel had learned that the British were making a stand at El Alamein and he had decided to return to the Army. The Sheik, sympathetic to the Allied cause, had agreed to help him in guerilla warfare behind the German lines. In gratitude for everything, Steel had given the Sheik a promissory note, and telling Anna that he will return, he had given her his will, leaving his English estates to their unborn child. Shortly thereafter Steel had been killed in combat, and later, his son, now twelve, had been born. Sinden offers to forfeit the inheritance if the boy will claim it, but Anna and her father believe that he will be unhappy away from the desert. They leave the decision up to him and, after considerable soul-searching, the lad burns the will and decides to remain with his people.

It was produced by William MacQuitty and directed by Brian Desmond Hurst from a screenplay by Robin Maugham and Bryan Forbes.

Family.

HARRISON'S REPORTS

Vol. XXXIX

SATURDAY, JUNE 15, 1957

96A

WHY ALLIED STATES ASSOCIATION IS NO LONGER
A MEMBER OF COMPO

(Editor's Note: The following is the complete text of a "white paper" issued this week from the Washington headquarters of Allied States Association of Motion Picture Exhibitors, by authority of the organization's board of directors, in order that the facts concerning Allied's withdrawal from the Council of Motion Picture Organizations and the obstacles placed in the way of its resuming membership in that body may be known to all interested parties.)

(HARRISON'S REPORTS is presenting to its readers the full text of this Allied "white paper," not only in the belief that it will help them to better understand the important issues involved, but also to help them decide whether or not COMPO, as it is now constituted and as it will emerge if certain proposed changes are put into operation, will benefit all classes of theatres, particularly the small-town and subsequent-run theatres.)

I

ALLIED ACTIVE IN THE FORMATION OF COMPO

In view of the proprietary rights in COMPO which some individuals apparently feel they possess, it is proper to recall that COMPO, as its name implies, was formed as an agency of the industry organizations comprising it.

There was a real need for closer cooperation among the various industry organizations in the field of public relations, in promotional activities and in research. This view was shared by the organizations that formed and became the charter members of COMPO.

It was a topic of discussion and thoroughly understood by all who participated in the formation of COMPO that it would function as the instrument, not the master, of the established industry organizations composing it, and in the interest of the whole industry and not any special class or group.

Allied leaders — especially Abram F. Myers, William L. Ainsworth, Trueman T. Rembusch and Nathan Yamins — took an active and important part in the negotiations that led to the formation of COMPO. Allied was one of the charter members and while its membership continued it was fully represented at all COMPO meetings and gave the organization its full support.

Allied believes that the need for a COMPO that is properly organized and managed, and operating in the interest of the entire industry, is greater today than ever before.

Allied withdrew from COMPO because that body ceased to function according to its original design, as explained in the next chapter. It is prevented from resuming its place in COMPO by the arbitrary stand taken by three individuals — Abraham Montague, Sam Pinanski and Robert Coyne — constituting the Governing Committee.¹ It is their insistence that changes in the organization and management of COMPO which are known to be offensive to Allied must be effected before Allied will be permitted to resume its place at the table.

II

WHY ALLIED WITHDREW

Following the brilliant tax campaign of 1953-1954, to the success of which Allied's Col. Cole contributed so much, COMPO had a large sum of money on hand. This money was collected in drives spearheaded by Allied's Trueman T. Rembusch who served as chairman of COMPO's Finance Committee. By that time COMPO had built up a consider-

able staff, headed by Robert W. Coyne, and its running expenses approximated \$12,000 a month.

Through its representative on the Triumvirate, Wilbur Snaper, Allied tried to secure a reduction in COMPO's costs so that funds would be available when needed for major projects. Mr. Snaper was unable to interest the other members of the Triumvirate — Al Lichtman and Sam Pinanski — in this phase of COMPO's operation. Late in 1954 it became known that the proponents of subscription television² were planning an aggressive campaign to induce the Federal Communications Commission to approve the use of the nation's airways for pay as you see television.

Despite their many other troubles, exhibitors must realize that Toll-TV is the greatest menace that faces them today. Allied believed that such a threat to the theatres constituted a threat to the whole industry and that COMPO should enter into the fight against it, or at least help finance the effort.

Coyne is known to Allied leaders to have been active in opposing this move, even before COMPO held the meeting at which Allied presented its case.

When that meeting was held it became apparent that the distributors were opposed to Allied's idea. Paramount through its control of Telemeter is, in effect, a petitioner for a Toll-TV license. Whether the other companies rallied around Paramount, or were unwilling to compromise their position in case Toll-TV should supplant the theatres, is not known. At any rate, they would not allow COMPO to lend a hand and the exhibitors had to form the Joint Committee on Toll-TV and go it alone.

This disappointment coupled with the frittering away of COMPO's nest egg with no major projects in the work, caused Allied's board, in the fall of 1955 to withdraw from further participation in COMPO. The board's action was approved by the following convention resolution:

RESOLVED by the exhibitors assembled at Allied's 1955 National Convention that we hereby reaffirm and formalize the action taken by this body yesterday in unanimously approving the decision of the board of directors not to renew Allied's charter membership in COMPO until such reforms in management and changes in personnel have been effected as will insure that organization's operation in conformity to the by-laws and in accordance with the intentment of the founders.

III

FIRST STEPS TOWARD RECONCILIATION

The substance of this resolution was transmitted to the Triumvirate as then constituted on November 14, 1955. There was a COMPO meeting on December 15, 1955. At that meeting Coyne was elevated to membership on the Triumvirate to fill the vacancy created when Mr. Snaper resigned. In a letter sent to Mr. Myers by Messrs. Lichtman, Pinanski and Coyne they denied that there had been departures from the by-laws or the intentment of the founders, and they demanded a more definite statement of Allied's complaints.

The matter was again considered by Allied's directors in February, 1956, and Mr. Myers was directed to respond to the foregoing letter by setting forth the consensus of the views expressed at the meeting. This was done at considerable length in a letter dated March 2. In substance, Mr. Myers informed the Triumvirate —

² Sometimes called "Toll-TV" and "PAYS-TV."

¹ Hereafter called "Triumvirate."

1. The demand for a change in personnel had reference to Robert W. Coyne, as was well known to all.

2. The demand for reforms in management to insure the organization's operation in conformity with the by-laws had reference to instances (citing them) where Coyne and other individuals had fomented and instituted projects (including a dues campaign) before these could be studied and passed upon by the constituent organizations and the latter could issue suitable instructions to their representatives in COMPO.

3. The reforms in management also contemplated supervision of expenditures to end the squandering of money; the employment of a person of stature to serve as Executive Vice-President as contemplated by the by-laws; more frequent meetings of the Executive Committee with a written agenda to be circulated among the members in advance of every meeting; and specific authorization of all activities and projects by the Executive Committee other than office routine.

And the letter contained this passage:

The directors did not spell out a hard and fast set of conditions to be met before Allied can rejoin COMPO because the elevation of Coyne to the Triumvirate indicated that there is an element in COMPO, a minor one, more bent on keeping Allied out than in creating a condition under which it could return.

Nevertheless there were some in COMPO who sincerely felt that the body should be representative of, and should have the support of, all industry organizations. At a later COMPO meeting Mr. Emanuel Frisch, of the Metropolitan Motion Picture Theatre Association, was authorized to head a committee of his own choosing to negotiate with Allied for its return to the fold. In anticipation of a meeting with the Frisch group, Allied's board authorized the appointment of a committee consisting of Messrs. Myers, Rembusch and Snaper to represent Allied.

The board also modified its position to this extent: That it would not oppose the retention of Coyne in his position of special counsel if the proper steps were taken to confine his activities to projects authorized by the Executive Committee.

This should be carefully noted because Coyne's apologists and critics of Allied have sought to make it appear that Allied demands Coyne's scalp as the price of its re-entry into COMPO.

The first meeting of the two committees took place on December 10, 1956. Mr. Frisch was accompanied by William Gehring and Sam Pinanski. The spirit of the occasion was fine and hopes ran high.

IV

ALLIED'S POSITION FULLY DISCLOSED

In condensed form, the propositions submitted by Allied are as follows:

1. COMPO's affairs to be conducted under the immediate supervision of the President⁸ or the Triumvirate.

2. Coyne to exercise no authority outside that delegated to him from time to time.

3. The President or Triumvirate to watch carefully all expenditures and seek to institute economies.

4. No dues collections by film salesmen in any area unless agreeable to the exhibitor organizations situated therein.

5. More frequent meetings of the Executive Committee with an advance agenda.

6. Ultimately, when finances warrant, the employment of a man of stature as Executive Vice-President.

7. Allied would prefer a President, if a qualified

industry figure is willing to accept the place; otherwise, continuation of the Triumvirate.

Mr. Frisch made careful notes of these proposals and, to make sure he had made no mistake, he read them back to the gathering. The COMPO representatives did not oppose any of these conditions and expressed the view that they presented no serious obstacle to Allied's return to COMPO. They said they would sound out the other members of COMPO and the hope was expressed that assurances of a "welcome home" on the basis of the discussion would soon be forthcoming. On the eve of the February, 1957, board meeting Mr. Myers called Mr. Frisch⁴ who said he was sorry that Allied had not heard from the Triumvirate and that he would inquire into the matter.

When the Allied directors gathered in Cincinnati a telegram signed by Sam Pinanski was read. It contained fulsome praise for Coyne, asserted that "continuity of present COMPO management is vital to COMPO's continued success," and added that some members felt that the by-laws should be amended so as "to permit a majority vote of the Executive Committee to be controlling."⁵ He ignored Allied's specific proposals and wound up with the familiar platitude that nothing was suggested that "seems insurmountable to sincere and fair-minded business men who wish to achieve a mutually desirable result."

The board, of course, could take no affirmative action based upon this very unsatisfactory wire. Consequently, the matter was left in the hands of the Allied Committee.

The telegram was a shocker but there was a worse one to come, as pointed out in Chapter VI.

V

THE MEETING IN MONTAGUE'S OFFICE

On the untimely death of Bill Gehring, Mr. Abraham Montague became the distributors' representative on the Triumvirate. Mr. Frisch arranged for a meeting in the former's office on March 8. It was Myers, Rembusch and Snaper for Allied, and Montague and Frisch for COMPO, Pinanski being on vacation.

Mr. Frisch read the report which he had made on the December 10 meeting, which the Allied men agreed was complete and accurate. Montague sided with Allied on most of its proposals. He did not oppose any of them. He thought well of the proposal for more frequent meetings of the Executive Committee. He also expressed himself as favoring the issuance of an agenda in advance of each meeting. He seemed to grasp and approve of the idea that COMPO is a conference of organizations and not of individuals.

As regards the proposed switch from a unanimous vote to a majority vote in the Executive Committee, that strikes at a provision which Allied feels is important to the protection of the exhibitors. One purpose was to prevent the other elements in COMPO from ganging up on the independent exhibitors. A more important one was to impress the representatives with a sense of responsibility since a thoughtless negative vote by a disaffected or opinionated individual might wreck a desirable program.⁶

It is not believed that any of COMPO's difficulties have resulted from the majority vote rule. TOA and Allied, with a clear voting majority, favored bringing COMPO into the Toll-TV fight. The distributors, in effect, vetoed the idea. Does anyone in his right mind suppose that if the exhibitors had carried the motion by a majority vote the distributors would have continued to support COMPO?

The anxiety of the Montague, Pinanski and Coyne coalition concerning the unanimous vote rule is not based upon bad experiences. It must be based upon suspicion that

⁸ Ned Depinet was COMPO's first president. When he resigned no industry figure would accept the office. The Triumvirate was formed to fill the gap—three presidents instead of one.

⁴ No criticism is made of Mr. Frisch. He was at all times fair and impartial, his only purpose apparently being to work out an arrangement that would bring Allied back into COMPO.

⁵ Under the by-laws all decisions of the Executive Committee are required to be unanimous.

⁶ Allied never invoked the veto. The only known instance was when the distributors refused to let COMPO join in the Toll-TV fight.

Allied, which never invoked the veto, might nevertheless block some of their pet projects.

Nevertheless, the Allied men did not take a firm stand on this; they were seeking areas of agreement, not difference. Mr. Myers ventured that a possible compromise might be to retain the unanimous vote rule, but have the various delegations vote under the unit rule, so as to emphasize the responsibility of the organization members. This would mean that the several delegations would caucus and abide by the decision of the majority on each question. It would prevent obstructive tactics by disaffected individuals and make the constituent organizations responsible for the acts of their representatives. And it would eliminate or greatly reduce the veto hazard, if any such hazard ever existed.

It cannot be claimed that Mr. Montague agreed to Mr. Myers' suggestions, but he offered no objection to it and his attitude was such that the Allied men felt that the stand they had taken was agreeable to him. On the basis of that interview the Allied Committee sent a written report to the board meeting, giving details of all the negotiations, and recommending that Allied resume its place in COMPO.

There was only one condition to the recommendation. After the meeting with Montague it was found that Coyne had not merely been elevated to the Triumvirate as a temporary expedient as was indicated at the time. The by-laws had been amended to waive the qualifications of members of that group so as to permit one to serve regardless of his connection with any of the constituent organizations. In other words, they had created a place for Coyne and had further provided that he could only be removed by Executive Committee action.

All the negotiations had been conducted on the premise that when Allied re-entered COMPO, it would also name a representative on the Triumvirate and Coyne would step down. Mr. Myers met with Mr. Frisch on April 9 and the latter appeared to have the same understanding; that is, that there would be a reversion to the situation that existed when Allied withdrew. He was given a copy of the Allied Committee's report and, in response to his request, was told that there was no objection to his showing it to others in the COMPO group.

Meantime the Allied units by mail ballots voted to re-join COMPO. The vote: 16 yes, 1 no, 4 did not respond. The four not heard from were not necessarily opposed, they merely had not been able to hold local conferences on the subject. On the basis of these returns it was freely predicted that Allied was as good as in and the outcome was heralded by the trade press.

VII

AN AMAZING TELEGRAM

Only a few days before the Detroit board meeting on May 7 Mr. Myers received a telegram signed by Abraham Montague, Sam Pinanski and Robert Coyne which destroyed the factual basis upon which the mail vote had been taken.⁷

1. *Allied must wait until COMPO is revamped according to their ideas.* After outlining certain changes in the organization and procedures of COMPO, which they certainly knew would be repugnant to Allied, they informed Myers that those changes would have to be effected before Allied is allowed to participate in the meeting. The exact wording of the telegram: "The Governing Committee's recommendation must first be agreed to by the Executive Committee in advance of Allied's re-entry." In other words, fundamental changes in the structure of COMPO, which are at variance with and antagonistic to the understandings upon which the Allied directors were polled, must be adopted before Allied can take its place in COMPO.

⁷ Although Mr. Frisch had taken an active part in the negotiations, the Triumvirs began their telegram, dated May 3, by asserting that it was sent "in the absence of Manny Frisch, who is on a vacation cruise."

Here are the highlights of this amazing communication.

2. *Voting.* Among the Triumvirate's recommendations which must be adopted before Allied's re-entry has to do with voting in the Executive Committee. They will recommend "that the by-laws be changed to provide majority rule by charter unit vote in the Executive Committee." Thus they insist upon both the "unit vote" and "majority rule."

The "unit rule" mentioned in Mr. Montague's office prevails in some delegations to political conventions. It means that all the votes of a state delegation shall be cast for the candidate favored by a majority of the delegates. The Triumvirate uses a different term, namely, "unit vote" which may or may not be the same thing.

Taken literally, the Triumvirate's phrase implies that each constituent member shall cast only one vote, the nature of that vote to be determined within the delegation. If that is what is intended, then Allied and TOA, each of which is entitled to eight votes under the present by-laws, would be reduced to one vote each and be placed on a par with the smallest member of COMPO.

3. *Triumvirate.* Montague, Pinanski and Coyne also stipulated that prior to the re-entry of Allied the Governing Committee should be expanded to four (thus becoming a Quadrumvirate), with one each for T.O.A., Allied, M.P.A.A. and "COMPO Management." This additional place obviously is planned for Coyne. In view of Allied's known attitude toward Coyne based on past experiences, this proposal was a calculated affront to Allied and renders nugatory Allied's proposal that Coyne carry on his activities in subordination to the Triumvirate.

4. *Employment contract.* As a final recommendation to be adopted before Allied can stick its nose in the door, the Triumvirs stipulate that "a contract of employment be entered into with Bob Coyne." Whether the contract will in terms perpetuate him in office as a member of the Managing Committee or merely protect him in his job as an employee, is not indicated. Being the only eligible representative of management (all other employees being subordinate to him), he will be on the Committee as long as he remains an employee, and that, of course, is the plain intent of the proposal.

VII

ALLIED'S PROPOSALS "IN THE MAIN"

As regards Allied's several proposals for reforms in the management of COMPO, (enumerated in Chapter IV, above), the Montague-Pinanski-Coyne telegram conveyed the information that they would recommend to the Executive Committee at its next meeting (now scheduled for June 19), "that the Executive Committee should in the main adopt the conditions worked out by your Committee and the COMPO Committee."

Mr. Myers wired Mr. Montague his understanding of the Triumvirs' wire and requested confirmation or correction thereof. Mr. Montague responded confirming the changes in the structure of COMPO which must be made "before National Allied's resumption of participation in COMPO activities."

As regards Allied's reforms, Montague corrected an implication of the former telegram that these too must be acted upon prior to Allied's re-entry. These other matters, he said, "would be taken up as a part of regular order of business after Allied has joined with COMPO again." What influence if any Allied would have in COMPO after crawling back under the conditions imposed by the Triumvirate is anyone's guess. "In the main" is an elastic phrase. No such weasel words were used in defining the steps which must be taken before Allied can return to COMPO.

This amazing telegram closed with an expression of confidence that "the Executive Committee will unanimously vote for Allied's return on the premises that we have set forth and that you will be most welcome in our ranks."

(Continued on back page)

Allied eating crow might be a welcome sight to these men but a sorry sight to its members and the exhibitors in unorganized territories who believe in Allied and support it in whatever way they can.

VIII

COMPO SLAMS THE DOOR

The Allied board directed that Messrs. Montague, Pinanski and Coyne be sent a telegram reading in part as follows:

It was with much disappointment that the directors learned that the Governing Committee acting unilaterally had decided upon drastic changes in COMPO's organization and operations which are at variance with the discussions and resulting understandings above mentioned. . . . This unilateral action by your group destroys the factual foundation upon which our directors acted, and it is manifest that they cannot approve Allied's re-entry now since the organization and functioning of that body depend upon actions to be taken by the Executive Committee in response to your recommendations which may conceivably be more revolutionary than those recommended.

And the wire closed with the following sentence:

In the circumstances, the board could only declare the subject to be still open and to again refer it to Allied's committee consisting of Messrs. Rembusch, Snaper and Myers to continue negotiations with the COMPO representatives, if agreeable to the latter, or to observe developments and report at the next meeting of the board.

While the publication of this pamphlet was authorized by the board on May 8, such action was delayed for several weeks to see whether COMPO representatives would take note of the foregoing. Mr. Montague did not mention the subject to Mr. Gordon, Mr. Myers or Mr. Snaper during the arbitration meeting which took place May 13-15 in New York.

Fair-minded readers will have no difficulty in deciding that it was COMPO, not Allied, that slammed the door.

IX

SIGNIFICANCE TO EXHIBITORS

This "white paper" is not being circulated with any notion that the industry members who read it are particularly interested in the details of the negotiations between Allied and COMPO. A main reason is to scotch in advance the misrepresentations that so often accompany any controversy involving exhibitors and distributors. But the most important reason is to raise for the careful consideration of subsequent-run and small town exhibitors the question whether COMPO in recent years has been conducted in their interest and especially whether, under the conditions laid down by Mr. Montague and his associates, they can hope to benefit from COMPO in the future.

Rather than merely speculate in this, exhibitor readers are reminded that representatives of M.P.A.A., T.O.A. and COMPO have been working on a business building plan. The plan recently was approved by the directors of M.P.A.A. and revealed to the trade press by Mr. Eric Johnston. It calls for the raising of \$275,000, the contributions by exhibition to be matched dollar for dollar by the film companies. The various features of the cut and dried program are budgeted as follows:

1. An Audience Awards Poll scheduled for this fall, \$75,000.

2. An Academy Awards Sweepstakes to be staged in February, \$150,000.

3. Visits to publishers and editors, \$25,000.

4. Industry short subject, \$12,000.

5. For test in Denver of "Operation Moviegoing" (largely a radio promotion), \$5,000.

6. Miscellaneous purposes, \$8,000.

The last item would not cover COMPO's running expenses for one month and so those expenses must have been allocated over all the projects and included in the budget figures. Either that, or it is contemplated that there shall be dues collections in addition to the sums contributed to finance the announced program.

There is an imperative need for a business building program and the need of the subsequent-run and small town theatres is greatest of all. No representative of theatres of that class would dare oppose a business building plan that gave promise of benefit to them. But discussions at Allied meetings have raised grave doubts as to whether Audience Polls and Academy Awards Sweepstakes, as heretofore conducted, are of benefit to any except the metropolitan key houses. In an effort to get at the facts, Allied sent questionnaires to its leaders in various parts of the country. At the time of going to press replies had been received from exhibitors in twelve territories.

All but one replied that the Audience Award Poll and the Academy Sweepstakes were a total failure so far as the subsequent-run and small town exhibitors are concerned. One exhibitor thought the Audience Awards Poll was moderately successful in one city in the Rocky Mountain area.

Vague claims of success were made in trade papers following the Academy Sweepstakes but only failure is reflected in the questionnaires thus far received.

The motion picture business throughout its career has been prolific of ideas. Surely its present resources were not exhausted when the present staff and membership of COMPO came up with the Awards and Sweepstakes Polls. We refuse to believe that representatives of all industry elements putting their heads together could not devise a promotional scheme that would be beneficial to all elements and hence worthy of the support of all elements.

Allied is now considering some form of contest to be conducted by its members with European tours or something equally attractive as the prizes. Mr. Irving Dollinger has been requested to make a study of the subject and report to the board at its next meeting. What Allied wishes to avoid is the futility of asking patrons to vote on pictures that have not yet been shown in the theatres where the ballots are distributed. If you have a good idea for such a contest, send it to Mr. Dollinger for consideration along with the suggestions already submitted.

Exhibitors who are members of regional exhibitor associations will realize the importance to themselves and to their organizations of Allied's stand that there shall be no dues collections by film salesmen in any area without the consent of the local exhibitor associations. In the dues drives to support the tax campaigns the regional associations consented to the use of film salesmen as collectors because the campaigns were for the benefit of the industry as a whole, the need was great and the money had to be collected in a hurry.

Unfortunately some salesmen, quite a few of them, in their zeal to collect dues for COMPO have advised exhibitors that if they belong to COMPO it is unnecessary to remain in or support the exhibitor associations. This would be bad under any circumstances; it is intolerable when it is considered that the exhibitor associations through their national affiliations are constituent members of COMPO—the masters and not the servants of that agency. COMPO will never function properly and in accordance with the intentment of its founders so long as it persists in going over the heads of the established exhibitor organizations, seeking to enlist the support of their members for projects about which they have not been consulted or which they oppose.

HARRISON'S REPORTS

Yearly Subscription Rates:

United States\$15.00
U. S. Insular Possessions. 16.50
Canada 16.50
Mexico, Cuba, Spain..... 16.50
Great Britain 17.50
Australia, New Zealand,
India, Europe, Asia 17.50
35c a Copy

1270 SIXTH AVENUE

New York 20, N. Y.

A Motion Picture Reviewing Service
Devoted Chiefly to the Interests of the Exhibitors

Its Editorial Policy: No Problem Too Big for Its Editorial
Columns, if It is to Benefit the Exhibitor.

Published Weekly by
Harrison's Reports, Inc.,
Publisher

P. S. HARRISON, Editor
AL PICOULT,
Managing Editor

Established July 1, 1919

Circle 7-4622

A REVIEWING SERVICE FREE FROM THE INFLUENCE OF FILM ADVERTISING

Vol. XXXIX

SATURDAY, JUNE 22, 1957

No. 25

THE COMPO MEETING

The following important actions were taken by the Board of Directors and Executive Committee of the Council of Motion Picture Organizations at an all-day meeting held in New York on Wednesday of this week:

Amended the by-laws so that action by the Board of Directors and the Executive Committee may be taken by a 75% majority vote in lieu of the past requirement of unanimous approval.

Eliminated a by-law that calls for the Board of Directors to nominate and elect seven members of the Executive Committee to serve at large.

Added a new by-law that reads as follows: "Each charter member of the Council shall have one vote at meetings of the Executive Committee, and additional members elected by Allied States Association and Theatre Owners of America shall have no vote additional to that of the charter member which elected them."

Vetoed a proposal to authorize the expansion of the Governing Committee to four members in the event of the return to membership of any charter member that may have withdrawn from membership, thus assuring that the Governing Committee will remain a triumvirate, with its members representing MPAA, TOA and National Allied, if that organization should resume its membership.

Appointed a committee to discuss terms of an employment contract with Robert W. Coyne, COMPO's special counsel, and Charles F. McCarthy, the organization's information director.

Authorized a committee to get underway with the industry's business-building program no later than October 1, and to include in the program a special institutional campaign designed to re-sell the movie theatre as a place where the best entertainment can be found.

To raise the necessary funds to finance the business-building program, COMPO approved a plan whereby consenting exhibitors will be assessed .4 of 1% of their last year's film rental, starting August 1, with the total assessment to be paid on a monthly basis during the following 12 months. The funds thus collected will, of course, be matched by distribution.

Another important action calls for the committee headed by Emanuel Frisch to resume negotiations with National Allied for its return to the fold.

By instructing its committee to continue discussions with Allied, COMPO has once more opened the door to that exhibitor group's re-entry. But a reconciliation at this time may not be easy to accomplish, primarily because of the changes made in the by-laws to provide for majority rule by unit vote.

Allied made it clear in its "white paper," the full text of which was published in last week's issue, that a switch from a unanimous vote to a majority vote strikes at a provision that is important to the protection of the exhibitors, for one purpose served by the unanimous vote was to prevent other elements in COMPO from ganging up on the independent exhibitors.

The changes just made in the by-laws are particularly distasteful to Allied, not only because of the majority rule, but also because its voting power, like TOA's, has been reduced to one vote. Under the by-laws, Allied and TOA, because of their large membership, are each entitled to have 8 members of the 24 members of the Executive Committee, which is the governing body of COMPO. Before the by-laws were amended this week, both Allied and TOA were entitled to eight votes each on any action taken by the Executive Committee, but under the new amendment they now have only one vote each, with the result that their influence has been placed on a par with that of the smallest member in COMPO.

From reports that have come out of the meeting, this writer understands that Ernest Stellings, TOA's president, strongly opposed this change but finally was persuaded to give in. Insofar as Allied is concerned, however, it may very well prove to be the one major obstacle in the way of its resuming membership. And without Allied in its ranks COMPO can never be a truly strong all-industry organization.

CONFERENCE ADOPTS CONCILIATION PLAN

The joint exhibitor-distributor conference on conciliation and arbitration reconvened in New York on Monday and Tuesday of this week, after having been in recess since May 15.

The meetings were again closed to the press, and the only information available is that contained in official press releases.

According to these press releases, the drafting committee appointed at the first meeting presented a completed draft of a conciliation system, which was unanimously adopted by the conference. The text of the conciliation plan was not made public, presumably because it must first be submitted to the boards of the three participating groups in the conference, namely, Allied, TOA and MPAA.

As to arbitration, the press releases merely state that the conference studied a report presented by its committee on administrative arrangements and continued discussions. Though no final agreement was reached on arbitration, the conference agreed to reconvene on Monday, July 15.

Meanwhile the committee on administrative arrangements, composed of Adolph Schimel, representing the distributors; Herman Levy, TOA; and Wilbur Snaper, National Allied, has been asked to make a full report concerning the most effective and economic method of conducting arbitration for the motion picture industry.

Those attending the two-day meeting included Ernest G. Stellings, Si Fabian, Joseph Alterman, Gus Kerasotes and Albert M. Pickus, of TOA; Julius M. Gordon, Abram F. Myers, Nathan Yamins, Wilbur Snaper and Edward Linder, of National Allied; Adolph Schimel, Charles M. Reagan, Abe Montague and Robert J. Rubin, for the distributors; Max Cohen, ITOA; and Ralph Hetzel, MPAA.

"The Land Unknown" with Jock Mahoney, Shawn Smith and William Reynolds

(Univ.-Int'l, August; time, 78 min.)

A good program thriller, photographed in black-and-white CinemaScope. Universal has labelled the picture as science-fact rather than science-fiction because the story idea stems from the 1947 discovery by Admiral Byrd's South Pole expedition of a mysterious warm-water area in the center of the ice-packed Antarctic. It is while exploring this area that the characters in the story discover "the land unknown," a weird, tropic terrain with hot, humid temperatures, inhabited by giant prehistoric monsters. The special effects work is excellent; the monsters depicted are so flexible and life-like that one accepts them as real. The action, in fact, is so frightful in spots that many picture-goers, particularly the youngsters, will accept it as a horror entertainment de luxe. There is no comedy relief. The photography is tops:—

Jock Mahoney, a Navy scientist, William Reynolds, a helicopter pilot, and Shawn Smith, a newspaperwoman, depart with a Navy expedition to explore the warm-water area discovered by Byrd at the South Pole. While searching for the area, a storm compels them to take refuge in an overcast and their helicopter strikes what looks like a prehistoric pterodactyl. The controls jam and they descend into a deep chasm through a heavy fog and find themselves in weird tropic terrain. While waiting to be rescued, they discover that they are in a volcanic area that had not been touched by the ice age, and that they are surrounded by prehistoric monsters. Employing the helicopter's blades as a weapon, they hold off a giant tyrannosaurus Rex until a strange powerful sound chases the animal away. As their food rations diminish, Shawn is suddenly captured by a shaggy man dressed in animal skins and taken to his primitive cave. Her associates come to her rescue and discover that her abductor is a doctor, the only survivor of a plane crash that took place ten years previously. Now on the verge of insanity, he had managed to maintain life by employing a home-made horn to scare off the monsters. He offers to repair the helicopter with parts he had saved from the previous wreck, provided they leave Shawn with him. They turn down his proposal but by befriending him obtain the needed parts. After a furious running battle with one of the monsters, the party manages to repair the helicopter and escape the terrors of the unknown land, rescuing the demented doctor at the same time.

William Alland produced it and Virgil Vogel directed it from a screenplay by Laszlo Gorog, based on a story by Charles Palmer.

Family.

"The Curse of Frankenstein" with Peter Cushing, Hazel Court and Robert Urquhart

(Warner Bros., July 20; time, 83 min.)

This British-made horror melodrama is well produced but it is extremely gruesome. And because it is in Warner-Color, it becomes twice as gruesome. The story idea, which is well known to the public, deals with a German Baron who is so fascinated by his advanced medical experiments that he decides to create a human being by using different parts of a number of dead human bodies. Every detail is depicted as the Baron goes about the horrible business of creating his zombie-like creature, with the result that there are sequences that may very well sicken many people, particularly women. In black-and-white photography it might have proved acceptable to those who seek horror entertainment but in color it seems as if it will prove much too gory for them. The exhibitor who sees fit to book this film will do well to warn his patrons that it is not entertainment for those with weak stomachs. In any case, it is hardly suitable for women and children. The photography is very fine, and so is the acting:—

Aided by Robert Urquhart, his former tutor, Peter Cushing, a brilliant German Baron, carries on advanced scientific studies in a mountainous Swiss village. Their work begins

to show results when they restore life to a dead dog. Urquhart wants to reveal their findings to the medical profession but Cushing insists that they keep their secret until he accomplishes a greater feat—creating a living man with a perfect physique and the brains of a genius. Urquhart goes along with the idea reluctantly and helps Cushing steal the body of a highwayman who had been hung in a town nearby. Dissatisfied with the corpse's clumsy hands, Cushing sets out to find better hands and other parts he needs for his creature. Meanwhile Hazel Court, Cushing's fiancée, comes to his castle for a visit. When Cushing returns with a pair of hands taken from the body of a famed sculptor, Urquhart urges him to give up the experiment lest it prove too shocking to Hazel, but he refuses. Urquhart then declines to collaborate any further with Cushing and unsuccessfully pleads with Hazel to leave the castle because of his inability to explain his reasons. Cushing eventually creates his creatures from the components of dead men, but it turns out to be an unmanageable monster who escapes from the laboratory and goes on a murderous rampage. Urquhart accompanies Cushing in a search for the monster and, over Cushing's protests, shoots and kills the creature. Cushing secretly restores life to the monster, but it escapes again and this time seizes Hazel. To save her, Cushing sets the creature on fire and it dies after falling into a vat full of acid. Arrested for his crimes, Cushing, while being led to the guillotine, pleads that he had carried on his experiments in behalf of medicine, but no one listens to him.

Anthony Hinds produced it and Terence Fisher directed it from a screenplay by Jimmy Sangster, based on the story by Mary W. Shelley.

Adult fare.

"Two Grooms for a Bride" with Virginia Bruce, and John Carroll

(20th Century-Fox, June; time, 73 min.)

A mildly amusing British-made romantic comedy; it may get by as a supporting feature in secondary situations. Centering around a Texas playboy and a refined woman scientist who are thrown together when they take over the custody of several precocious English children believed to be orphaned, the story offers a laugh-provoking situation here and there, but on the whole the comedy is more frantic than funny and at times downright dull. John Carroll and Virginia Bruce try hard to make something of their roles but the painfully heavy handed hokum is too much of a handicap. In short, it is an easy-to-forget picture, one that offers meagre laughs:—

Carroll, a millionaire Texas playboy, and Virginia, a serious-minded entomologist, are rushed to a lavish home in Winchester, England, to take over the care and feeding of several children whose parents, both famous explorers, were reported missing in Africa. Carroll, a brother of the children's father, and Virginia, their mother's sister, meet and feud before they reach the estate, then discover that the children are able to look after themselves and manage the estate efficiently. One night Carroll and Virginia indulge in a mild drinking spree that ends with a kissing session that is witnessed by a nosy neighbor. The family lawyers are notified and they decide that the children should be in the custody of a married couple. Just then Kay Callard, a beautiful gold-digger and former flame, turns up to pursue Carroll. Virginia, enraged, sends for Brian Coulton, her associate and pompous fiancé, to marry him and win the children. The kids dislike both Kay and Coulton and make life miserable for them. Carroll finally succeeds in getting rid of Kay, but Virginia goes ahead with her plan to marry Coulton. At the wedding the children sabotage the ceremony with rare insects that annoy and confuse the bridegroom. Virginia, disgusted, rushes away from the altar, but Carroll grabs her and effects a reconciliation just as word arrives that the lost parents had been found safe and sound.

It was produced by Robert S. Baker and Monty Berman, and directed by Henry Cass, from a screenplay by Frederick Stephani.

Family.

"The Giant Claw" with Jeff Morrow and Mara Corday

(Columbia, June; time, 76 min.)

This science-fiction-horror hokum may get by as a supporting feature wherever film-goers are not yet surfeited with this type of entertainment. It is doubtful, however, if it will make much of an impression, for the story follows a pat formula. Except for the menace it presents, one watches the proceedings with an I've-seen-this-before attitude. As for the menace, it is a bird from outer space that is so huge that a B-29 bomber fits like a toy in its claw. But this monster is more ludicrous than frightening. There is no intended comedy relief, but it should provoke many laughs because most of those who see it probably will treat it as a joke. The photography is good but the special effects are ordinary:—

While on a routine test flight in the Arctic, Jeff Morrow, a Government electronics engineer, sights a huge unidentified flying object moving at tremendous speed. He immediately reports his discovery by radio but Army radar stations cannot see it on their radar scopes. Upon landing, Morrow is accused of having perpetrated a hoax. As Morrow returns to New York with Mara Corday, his associate, an unseen object attacks their plane and kills the pilot. Morrow and Mara barely escape with their lives and find refuge on a farm. The mystery deepens when additional planes disappear from the sky. Morrow and Mara are brought to Washington for questioning and, by obtaining films from camera-equipped observation balloons, they discover that the menace is a giant bird as big as a "battleship." Evidence obtained from one of the destroyed planes enables Edgar Barrier, a Government scientist, to determine that the creature came from outer space and that it was protected by an energy shield of anti-matter that could not be penetrated even by atomic weapons. Morrow comes to the conclusion that the bird had come to earth to lay and hatch an egg. He and Mara track the bird to its nesting place in the Canadian wilds and destroy the egg. Infuriated, the bird goes on a world-wide rampage of death and destruction, attacking anything and everything. With Barrier's help, Morrow perfects a piece of equipment capable of penetrating the bird's anti-matter shield, and they use it successfully from a B-29 bomber just as the bird reaches New York and starts to destroy the city. It ends with the bird, fatally wounded, sinking into the Atlantic Ocean.

It was produced by Sam Katzman and directed by Fred F. Sears from a screenplay by Samuel Newman and Paul Gangelin. Family.

"The Monte Carlo Story" with Marlene Dietrich and Vittorio De Sica

(United Artists, August; time, 99 min.)

Good "escapist" entertainment. Staged in Monte Carlo against exquisite backgrounds that are truly enhanced by Technicolor and the Technirama anamorphic process, it is a gay, somewhat sophisticated romantic comedy, the kind that relaxes the viewer and holds him captivated from start to finish. The story itself is thin, but it offers many amusing situations, for it centers around the light-hearted romance between a charming, middle-aged Count and a glamorous Marquise, both inveterate gamblers, who try to deceive each other by putting up a wealthy front but who fall deeply in love by the time each learns that the other is penniless. How the two decide to make the best of their mutual love after becoming involved with a warm-hearted American millionaire and his young daughter makes for a delightful mixture of charm, humor and sentiment. Marlene Dietrich, who seems to have lost none of her beauty, and Vittorio De Sica, who is as handsome and suave as ever, are ideally cast in the leading roles and make a believable romantic pair. Arthur O'Connell is fine as the sincere millionaire widower, and Natalie Trundy is very good as his unsophisticated teen-aged daughter. Not the least of the picture's assets are the magnificent views of Monte Carlo:—

De Sica, a charming but penniless Italian nobleman, lives on a small boat anchored in the bay at Monte Carlo, and

is supported and financed by former servants who idolize him and who now work in the principality's gambling casino and leading luxury hotel. They hope that his luck would change at the gaming tables so that he could repay their loans and add a premium besides. Becoming jittery when his indebtedness mounts, they urge him to utilize his charm and find a rich bride. At this point Marlene, a beautiful but broke Marquise, arrives in Monte Carlo in search of a rich husband so as to continue her desire to gamble. De Sica makes a play for her and, by the time each realizes the other's game, they find themselves very much in love. Being practical, they determine that it would be foolish to marry for love and decide to go their separate ways. Shortly thereafter, O'Connell damages De Sica's boat when he guides his yacht into the bay. O'Connell invites De Sica to be a house guest aboard his yacht until his boat is repaired. De Sica accepts, and at the same time introduces Marlene to O'Connell as his "sister." Marlene makes a subtle play for O'Connell, who falls in love with her, and and De Sica encourages the infatuation felt for him by Natalie, O'Connell's teen-aged daughter. A lucky spell at the roulette table, financed by O'Connell, enables De Sica to square his debts. He decides to return to Naples, particularly since Marlene had accepted O'Connell's proposal of marriage. But Natalie, having discovered that Marlene and De Sica are not brother and sister and that they are truly in love, cleverly sees to it that they are brought together with the full approval of her understanding father.

It was produced by Marcello Girosi and directed by Samuel A. Taylor from a screenplay by Mr. Taylor. Adults.

"The Vampire" with John Beal, Coleen Gray and Kenneth Tobey

(United Artists, June; time, 74 min.)

Nothing new, novel or especially chilling is offered in this routine horror quickie, which will just about get by on the lower half of a double bill. There is little originality in the treatment of the story, which follows the tried and true course of a man (a doctor this time) who periodically and uncontrollably turns into a horribly disfigured human beast who kills his victims by sucking the blood out of their bodies. Youngsters and impressionable adults might get a few shudders out of some of the situations, but those who are the least bit discriminating probably will find the proceedings wholly familiar and dull:—

John Beal, a small-town doctor, rushes to the aid of a stricken research scientist who, before dying, gives him a bottle of capsules and tells him that they are the product of his years of research. Beal, concerned with saving the man's life, pockets the pills and forgets about them. Later, when he suffers a severe headache, Beal accidentally takes one of the scientist's pills instead of a migraine tablet. Concerned, he goes to the scientist's laboratory to try and learn what was in the pills and learns from Dabbs Greer and James Griffith that the scientist had been using the pills in experiments aimed at regressing the animal brain. That night, Beal realizes that that pills are habit-forming when his desire for them becomes overwhelming. Meanwhile Griffith makes the startling discovery that the pills are a control serum extracted from vampire bats. Before he can make a report, a dark figure creeps up behind him and kills him. While the police, headed by Kenneth Tobey, investigate, Beal has a strange feeling that he had committed the murder but cannot remember it. In the events that follow, several other people are brutally attacked and killed before it comes out that Beal is the unwitting killer; the pills periodically turned him into a grotesque monster. He determines his own guilt and decides to commit suicide, but before he can commit the deed he is transformed once again into a human vampire and goes after Coleen Gray, his nurse. Her screams attract the police, who shoot him dead after a fierce struggle.

It was produced by Arthur Gardner and Jules V. Levy, and directed by Paul Landres, from a story and screenplay by Pat Fielder.

Adult fare.

"A Hatful of Rain" with Eva Marie Saint, Don Murray and Anthony Franciosa

(20th Century-Fox, July; time, 109 min.)

A powerful melodramatic entertainment has been fashioned in this excellent screen version of the highly successful Broadway play of the same name. Since it is a drama of drug addiction and its tragic effect on a small but decent family, the theme is naturally somewhat grim, but it should prove to be a top box-office attraction because of the sensitive direction, the superb acting and the strong emotional situations are sure to win critical acclaim, not only from the professional reviewers but also the movie-going public. The story gains its emotional power from the fact that the characters emerge as real and recognizable people, whose problems can be understood and appreciated by the average picture-goer because of the family relationship. And what is also important to one's enjoyment of the film is that it has some genuinely funny moments to relieve the dramatic tension. Don Murray, as a basically good young man who becomes hopelessly addicted to drugs; Eva Marie Saint, as his sensitive, pregnant wife, who misunderstands the reason for his strange behavior; Anthony Franciosa, as his warm-hearted, loyal brother, who makes many sacrifices to relieve his pain and keep his secret; Lloyd Nolan, as the boys' blunt but well-meaning father, who becomes bewildered when he learns that Murray had become a "junkie"—all turn in very fine portrayals that are of Academy Award caliber. The authentic East New York backgrounds and the very good black-and-white CinemaScope photography add much to the realism of the story:—

Although very much in love with Eva, Murray lives under tension with her because of his inability to explain that he had become addicted to drugs. Eva, unaware that the loss of his job and his constant absence from home were due to his need for drugs, suspects that he is philandering with another woman. Franciosa, who lived with them, knows his brother's secret and makes many sacrifices to protect him and help him secure the drugs, but his life, too, becomes complicated when a strong mutual attraction grows up between him and Eva, who believed that Murray no longer loved her. The complications mount when Nolan arrives in town to obtain some promised financing from Franciosa, who had used all his money to help Murray. Unable to explain what happened to his funds, Franciosa suffers his father's abusive remarks. Matters come to a head when a trio of dope pushers sadistically press Murray for payment and Franciosa sells his car to satisfy them. Finally realizing that Franciosa had reached the end of his resources and he himself must make a determined effort to quit the habit, Murray blurts out the shocking truth to his wife and father. In the events that follow, Eva is seized by birth pains and rushed to the hospital. Meanwhile Nolan remonstrates with Franciosa for helping him to obtain the narcotics even though he explains that he could not stand seeing Murray in pain. In a powerfully emotional climax, Eva returns from the hospital with her baby and finds Murray in agony. Convinced that their future happiness is at stake, she makes him as comfortable as possible and summons enough courage to call the police to take him away for a cure.

It was produced by Buddy Adler and directed by Fred Zinnemann from a screenplay by Alfred Hayes and Michael Vincente Gazzo, based on Mr. Gazzo's play.

Adult fare.

"Sweet Smell of Success" with Burt Lancaster, Tony Curtis and Susan Harrison

(United Artists, June; time, 96 min.)

There is nothing pleasant about "Sweet Smell of Success," which centers around an unprincipled Broadway press agent and a powerful but vindictive gossip columnist, who despise each other but collaborate in despicable fashion to gain their selfish ends. It is, however, strongly dramatic and fascinating, and its unique story, coupled with the marquee value of the leading players' names, should make it a top box-office attraction, particularly in the larger cities. Its Broadway characters and nightlife doings may not make much of an impression in the small towns and for that reason its reception in such situations is problematical. No sympathy whatever is felt for most of the characters, particularly Tony Curtis, as the "heel" press agent, and Burt Lancaster, as the sadistic columnist, but both deliver compelling performances that keep one's eyes glued to the

screen. Some sympathy is felt for Marty Milner, as a young nightclub entertainer, and Susan Harrison, as Lancaster's sister, both of whom are victimized by the foul tactics employed by Curtis and Lancaster to break up their romance. The direction is fine, but of the photography is in a low key:—

To receive mention for clients in Lancaster's widely syndicated column, Curtis acts as his tool and spy even though Lancaster is openly contemptuous of him. Curtis gets into Lancaster's bad graces for failing to break up the romance between Milner and Susan and, to redeem himself, he persuades a rival columnist to smear Milner as a drug addict and Communist in exchange for procuring the favors of a blonde cigarette girl. Milner loses his job as a result of the item but, aware of the efforts to break up his romance, he suspects that both Curtis and Lancaster were responsible for the smear and tells them off. Infuriated, Lancaster vents his spleen on Curtis and orders him to fix Milner for good but not to involve him. Curtis follows through by planting marijuana cigarettes in Milner's coat pocket and arranging with a corrupt detective to arrest him. This feat puts Curtis back in Lancaster's good graces and the success makes him jubilant. Susan, miserable over the dirty work done to her sweetheart, calls Curtis to her home on a false pretense and threatens to jump from a window. Just as Curtis struggles to restrain her, Lancaster walks in and believes that he is trying to attack her. Curtis protests his innocence, but Susan's silence condemns him. Lancaster slaps him around, then summons the corrupt detective to jail Curtis for framing Milner. Having evened the score with Curtis, Susan walks out on her astonished brother to rejoin Milner.

It was produced by James Hill and directed by Alexander Mackendrick from a screenplay by Clifford Odets and Ernest Lehman, based on the novelette by Mr. Lehman.

Strictly adult fare.

"X The Unknown" with Dean Jagger

(Warner Bros., July 13; time, 80 min.)

An ordinary British-made science-fiction thriller, but it should get by on the lower half of a double bill wherever pictures of this type are acceptable. It comes rather late in the current cycle of science-fiction film, and it offers little that is novel either in theme or in treatment. As a matter of fact, the diehard followers of such pictures might find it disappointing because when the "menace" finally makes an appearance, after being given a suspenseful build-up through the horrified looks on the faces of those who see it, it proves to be nothing more than a flowing stream of gooey substance, which appears so harmless that one wonders why the mere sight of it should horrify any one. The direction and acting are competent enough for the unabashed hokum it offers. The production values are very modest:—

While training on a Scottish moor, a group of British soldiers are injured by a mysterious explosion that leaves a large fissure in the ground. Dean Jagger, chief scientist of a research laboratory nearby, investigates the area and discovers that two of the soldiers had suffered severe radiation burns. Moreover, the fissure appears bottomless, baffling Jagger and his colleagues. That evening, two young boys playing near the moor are confronted by an unknown phenomenon and one of them suffers fatal radiation burns. The "unknown" strikes next in the radiation room of a hospital, killing a medical orderly and plundering the radium stores. Jagger determines that the "unknown" is able to pass unhindered into locked rooms and that it relies on radioactivity for its existence. In due time Jagger discovers that the "unknown" is a highly radioactive substance that looks and flows like lava and that came from the depths of the fissure. Aware that in its quest for radiation it will make for his research laboratory next, Jagger tries mightily to save the station but is unsuccessful. The experience, however, enables him to develop a means by which to neutralize the power of the "unknown". At great risk to himself and his colleagues, he goes to the fissure, entices the "unknown" from its lair with radioactive bait, and destroys its power when it makes an appearance.

It was produced by Anthony Hinds and directed by Leslie Norman from a story and screenplay by Jimmy Sangster. Hardly suitable for small children.

HARRISON'S REPORTS

Yearly Subscription Rates:

United States\$15.00
U. S. Insular Possessions. 16.50
Canada 16.50
Mexico, Cuba, Spain..... 16.50
Great Britain 17.50
Australia, New Zealand,
India, Europe, Asia 17.50
35c a Copy

1270 SIXTH AVENUE

New York 20, N. Y.

A Motion Picture Reviewing Service
Devoted Chiefly to the Interests of the Exhibitors

Its Editorial Policy: No Problem Too Big for Its Editorial
Columns, if It is to Benefit the Exhibitor.

Published Weekly by
Harrison's Reports, Inc.,
Publisher

P. S. HARRISON, Editor
AL PICOUULT,
Managing Editor

Established July 1, 1919

Circle 7-4622

A REVIEWING SERVICE FREE FROM THE INFLUENCE OF FILM ADVERTISING

Vol. XXXIX

SATURDAY, JUNE 29, 1957

No. 26

GREATER HELP FOR OUR OWN

Ever since the motion picture industry took over sponsorship and operation of the Will Rogers Memorial Hospital and Research Laboratories at Saranac Lake, N. Y., in 1949, each passing year the officers and directors of the hospital have been able to point with justifiable pride to its new advancements and outstanding accomplishments in the care, treatment and rehabilitation of amusement industry employees who, unfortunately, have been stricken with tuberculosis.

The hospital, in fact, has been so notably successful in its program of care, cure, research and rehabilitation that it has won world-wide recognition as one of the finest institutions of its kind.

This year the officers and directors have good reason to be even more proud, for the institution's facilities have been developed to a point where it is ready to launch immediately a new and enlarged program of healing and research in order to render broader service and greater help to amusement industry people. Henceforth, the hospital will care for and treat, not only tuberculosis patients, but also patients with any chest disease, including the heart.

In making this wonderful announcement at the annual meeting of the officers and board of directors, held last Saturday at Herman Robbins' Edgewater Motel at Schroon Lake, N. Y., to which they had once again been invited as his week-end guests, Abe Montague, the hospital's president, had this to say, in part:

"This means that we face greater responsibilities, will require additional technical help, and must meet an increase in overall operating costs. But we welcome this challenge with the same eager fervor we had when we took on the original job years ago. It presents an opportunity to serve our industry and employees even more, and I'm sure that you will welcome it even as I do."

Montague also announced that, to finance the enlarged program, the hospital's fund-raising and finance committee had set a goal of \$1,000,000 for this year, almost twice the amount raised last year. Once again the bulk of the needed funds must be raised through the annual Audience Collection from the theatre-going public and the Christmas Salute from industry employees. This year both drives will be combined and will be conducted during the month of August.

Ned E. Depinet and Si Fabian will be national co-chairmen of the combined drives. Moe Silver, of the Stanley-Warner circuit in Pittsburgh, will once again be the exhibitor chairman, and Charles Feldman, Universal's general sales manager, again will be the distributor chairman.

In addition to the board of directors, which is made up of top industry executives who represent all branches of the industry, the meeting was attended also by other distribution and exhibition representatives who will be exchange chairmen of the drives in their particular territories. It was nothing short of inspirational to see and hear the enthusiasm with which all present accepted the challenge of raising \$1,000,000, with most of them expressing confidence that such a sum will be exceeded.

It isn't necessary to repeat in these columns the remarkable record that has been attained by the Will Rogers Hospital in treating and caring for industry victims of tuberculosis. The facts have been widely publicized and are well known throughout the industry. What should be re-emphasized, however, is that the Will Rogers is "your" hospital, and that all members of the amusement industry, including their immediate families, no matter where they live, are eligible for the outstanding care and treatment provided by the hospital, including medication, surgery, hospitalization—all at no charge whatever to the patient. And, as always, admission to the hospital is simple and speedy if the need for treatment and care is established by a doctor. There is no red-tape, and there is no discrimination due to race, color, creed or position in the industry.

Funds for operating the hospital are raised principally through the aforementioned Audience Collection and Christmas Salute drives. The many important industry executives who manage the hospital's affairs and organize and conduct the fund-raising campaigns, give freely of their valuable time, efforts and talent throughout the year, frequently at considerable expense to themselves. By giving them your full support and cooperation, you not only will show appreciation for their dedicated endeavors, but you will also assure protection for yourself, your family and every one else who makes his or her living in the amusement industry.

DELAYED AVAILABILITIES

Because of the large number of complaints concerning the extension of clearance and the destruction of runs, brought about by the alleged shortage of prints, Irving Dollinger, chairman of National Allied's Emergency Defense Committee, has announced that he will call a meeting of his committee within the next few weeks to consider the urgent problem and seek a solution.

This problem is generally referred to in Allied circles as "delayed availabilities," and several of the Allied regional units have requested that the organi-

(Continued on back page)

"The Pride and the Passion" with Cary Grant, Frank Sinatra and Sophia Loren

(United Artists, July; time, 131 min.)

Excellent! It would not be amiss to use such much-abused terms as "colossal" and "stupendous" to adequately describe this truly epic production, which has been photographed in VistaVision and Technicolor. What is even more important than mammoth size itself is the fact that producer-director Stanley Kramer has utilized the massive production values, not merely as a means to create a glossy spectacle, but as integral elements in the fashioning of a gripping and suspenseful story of the Spanish War of Independence in 1810, centering around a band of dedicated guerrilla fighters who drag a huge cannon from one end of Spain to the other in a mighty and determined effort to organize resistance against the forces of Napoleon following the collapse of the Spanish armies in the field.

The real star of the picture is the gigantic cannon, which weighs 6,000 pounds, has a barrel 25 feet long and wheels 10 feet high, and which becomes a symbol of Spanish resistance to the French occupation. Throughout the action, this massive gun, which has greater range and firing power than any weapon used by the French, is tugged and pulled by many hundreds of men, aided by mules and horses, up and down mountains, across rivers, through forests and along the plains, avoiding established roads and surmounting all sorts of obstacles because of the ever present danger of annihilation by Napoleon's troops. The many hazards encountered and overcome are depicted in highly exciting and spectacular fashion. Thrilling highlights that long will be remembered by the movie-goers include the cannon breaking loose on a steep mountain, crashing down the hill at tremendous speed and felling trees in its path; the setback when the patriots lose control of the gun when they attempt to float it across a raging river and it is swept away by the swift current; the slaughter when the guerrillas are ambushed by the French while dragging the cannon through a narrow mountain pass; the tenseness when the gun is daringly smuggled through a French-held city during a religious celebration by camouflaging it under a huge religious float; the guerrillas' ingenious devastation of a French encampment by means of huge fire-balls that are rolled down on the sleeping soldiers in the middle of the night; and the climactic battle at the walled city of Avila, where the guerrillas, after having dragged the giant cannon 1,000 miles across the rugged terrain of Spain, use its devastating fire power to create a break in the wall, permitting thousands of patriots, armed with guns, knives and pitchforks, to race inside and overwhelm the French forces, thus turning the tide of war.

The principal characters in the story, although secondary to the gun, are a very proper British naval officer, played by Cary Grant, who is sent to Spain to obtain the cannon for use against Napoleon's fleet but who finds it necessary to join the resistance movement in order to complete his mission; the Spanish guerrilla leader, played by Frank Sinatra, an uneducated, inarticulate fellow who lives with a burning passion to oust the French from his country and who utilizes, sometimes reluctantly, Grant's engineering skill and knowledge of warfare to carry on the fight; and the guerrilla leader's fiery mistress, played by Sophia Loren, a dedicated Spanish girl who in the course of events finds herself torn between loyalty to Sinatra and love for Grant. This romantic triangle is resolved at the finish when both Sinatra and Miss Loren lose their lives in the battle at Avila. The acting is excellent.

In keeping with the picture's monumental scope, United Artists is backing it with one of the largest exploitation and advertising campaigns ever accorded to any film. That this campaign will pay off seems a certainty, for the great majority who will see the picture will consider it a cinematic treat and undoubtedly will recommend it highly to their friends and family.

It was produced and directed by Stanley Kramer from a screenplay by Edna and Edward Anhalt, based on the novel "The Gun," by C. S. Forester.

Although it rates an adult classification because of the admitted relationship between Sinatra and Miss Loren, the sex situations are handled delicately and nothing objectionable is shown.

"Trooper Hook" with Joel McCrea and Barbara Stanwyck

(United Artists, June; time, 81 min.)

This program outdoor adventure melodrama is an interesting picture of its kind and should go over fairly well with the general run of audiences. In addition to action and suspense, the story has considerable human interest in that it centers around the abuse and scorn suffered by a white woman who refuses to abandon her 5-year-old half-breed son, fathered by an Indian chief, who had held her captive. Barbara Stanwyck is most effective as the suffering heroine, and Joel McCrea turns in his usual good performance as a sympathetic and understanding Cavalry officer who rescues her and escorts her back to the ranch of her reluctant husband. McCrea's encounters with whites who are hostile to Miss Stanwyck, and with the Indian chief who seeks the return of his son, provide the proceedings with a number of exciting and suspenseful moments. Several of the story twists are too pat to be convincing, but these are not serious enough to affect one's enjoyment of the whole:—

Led by McCrea, a Cavalry unit razes the village of Rudolfo Acosta, a cruel Apache leader, and find Barbara, a white captive, who has a 5-year-old son fathered by Acosta. Records at the fort establish that Barbara had been captured while en route to the ranch of John Dehner her husband. She agrees to return to her husband but, against the advice of Army officials, insists upon taking the boy with her. McCrea is assigned to escort her, and during the trip by stagecoach she suffers the scorn of other whites for refusing to abandon her half-breed son. These incidents of intolerance are made bearable by the sympathetic McCrea, who defends her against abuse and for whom she begins to feel a strong affection. Acosta, who had managed to escape from the fort, catches up with the stagecoach one day, supported by a dozen warriors. Under a flag of truce, he offers to let every one go free in exchange for the return of his son. McCrea refuses the terms and bluffs Acosta from attacking by threatening to kill the boy if the Apaches make one hostile move. Barbara is eventually reunited with her husband but he refuses to accept the child. In desperation, she turns to McCrea and asks him to drive her back to town. Just as Dehner gets his gun to stop her, Acosta and his Apaches swoop down on the ranch. In the battle that follows, both Dehner and Acosta lose their lives, leaving Barbara and her boy free to look forward to a new life with McCrea.

It was produced by Sol Baer Fielding, and directed by Charles Marquis Warren, who wrote the screenplay in collaboration with David Victor and Herbert Little, Jr., based on a story by Jack Schaefer.

Family.

"House of Numbers" with Jack Palance and Barbara Lang

(MGM, August; time, 92 min.)

An interesting but not too believable prison melodrama. Although it does not rise above program grade, it could top a double bill in secondary situations. The story casts Jack Palance in a dual role, as look-alike brothers, one a headstrong fellow sent to prison for manslaughter, and the other a devoted chap who seeks to help his brother escape. The methods employed to engineer the successful prison break are ingenious but they are so implausible that the action as a whole lacks appreciable suspense. Palance does good work in the dual role and, through effective shading, brings out the difference in temperament between the two brothers. Barbara Lang, a newcomer to the screen, is very good as the "evil" brother's wife, who helps plot the prison break but who loses her heart to the "good" brother. Miss Lang not

only has beauty and a sexy figure but also acting ability. Although much of the action was shot on location in San Quentin prison, it is not enough to overcome the spectator's feeling that what he is viewing is incredible:—

Having always looked out for his young erratic brother, Palance, aided by Barbara, his sister-in-law, hits upon a daring scheme to help him escape. Posing as man and wife, they rent a small home near the prison and, from information obtained from Barbara, who had familiarized herself with the prison routine during visits to her husband, Palance succeeds in breaking into the prison by climbing over an unguarded wall under the cover of darkness. He then hides in some empty wooden crates in the industrial area. Later, he manages to switch places with his brother who, again under the cover of darkness, prepares an underground hiding place near the unguarded wall. Within a few days Palance escapes over the wall while his brother remains in the underground hideout, and by planting certain clues on the outside he leads the prison officials to believe that his brother already had escaped. Actually, the brother planned to escape once the prison returned to normalcy. Complications arise, however, when Harold J. Stone, a prison guard who lived next to Palance, figures out what had happened and demands blackmail to keep his mouth shut. Palance pays the blackmail, then helps his brother escape. Returning home, the brother finds that he is repulsive to Barbara and that she was obviously in love with Palance, who restrains his own feelings. Angered, he decides to leave alone for a San Francisco hideout. In the complicated events that follow, the authorities trace the escape to Palance and Barbara and, after explaining that the escaped brother is mentally ill and a potential killer, convince them that it would be best if he were returned to jail. Reluctantly but with a new sense of responsibility, they reveal the whereabouts of his hiding place.

It was produced by Charles Schnee and directed by Russell Rouse, who wrote the screenplay in collaboration with Don M. Mankiewicz, based on a novel by Jack Finney.

Adult fare.

"The Abductors" with Victor McLaglen, George Macready and Fay Spain

(20th Century-Fox, July; time, 80 min.)

Centering around a plan to steal Lincoln's body and exchange it for the release of an imprisoned counterfeiter, "The Abductors" is supposedly a true story, based on U.S. Secret Service files. It misses fire, however, because the producer overlooked the fact that drama is concerned, not with the truth, but with the impression of the truth. As a result, the story material is weak and rambling, and it is not helped any by the unskillful direction, overlong running time and excessive dialogue. A number of the scenes have been shot inside a tomb, making for an atmosphere that is hardly conducive to entertainment. It is strictly for the lower half of a double bill. There is no comedy relief, and the photography, in the Regalscope anamorphic process, is dark:—

Just released from prison, Victor McLaglen seeks out George Macready, a mortician in Springfield, Illinois, who had once been his confederate, and shows him a perfect \$50 counterfeit bill made by a cellmate, who had offered to give them the plates if they will help him to get out of prison. The plan called for McLaglen and Macready to kidnap the warden's daughter and exchange her for the counterfeiter's freedom. Gavin Muir, Macready's alcoholic assistant, joins the kidnap plot, which was to be executed by means of a hearse. All goes well until the getaway, when Muir becomes panicky and upsets the hearse. The kidnapers manage to escape, leaving the girl behind. From what she tells them, the police recognize McLaglen as one of the culprits and call in the U.S. Secret Service. John Morley, an agent assigned to the case, tracks McLaglen to Macready and, in an effort to expose the counterfeit ring, asks the police to take no action until they have a charge against Macready. Meanwhile the body of Lincoln is brought home

to Springfield for burial and Macready conceives another plan—to steal Lincoln's body and exchange it for the release of the counterfeiter. The intoxicated Muir, frightened, reveals the plan to Morley and later is killed by McLaglen when he refuses to take part in the body snatching. The two criminals almost succeed in robbing the tomb, but Secret Service men, alerted by Morley, stop and arrest them.

Ray Wander wrote the story and produced it, and Andrew V. McLaglen directed it.

Adult fare.

"Bernardine" with Pat Boone, Terry Moore and Janet Gaynor

(20th Century-Fox, July; time, 95 min.)

Light and humorous entertainment is offered in "Bernardine," which should appeal primarily to teen-agers. Their elders, however, probably will find it only moderately diverting. Insofar as the exhibitor is concerned, the important thing about the picture, which is in CinemaScope and DeLuxe color, is that it marks the screen debut of Pat Boone, the new singing star, who has become a top favorite with the younger set and whose popularity undoubtedly will make itself felt at the box-office. Boone is a personable young man and, though not a finished actor, he has a relaxed style that is easy to take and that reminds one of Bing Crosby. And the several melodious songs he sings are pleasing to the ear. The story, which centers around a group of high school students, is thin, but the good-natured adolescent doings keep one chuckling throughout, particularly with regard to the romantic misadventures of Richard Sargent. The youthful players, most of them newcomers, are impressive. The picture also marks the return to the screen of Janet Gaynor, who has aged gracefully and is most charming in the role of Sargent's mother. The color photography is tops.

Set in a typical small city, the story centers around the teen-age activities of a group of high school seniors led by Boone, and concentrates mainly on the love pains that strike young Sargent when he meets Terry Moore, a pretty telephone operator. Learning that he is behind in his school work, Sargent realizes that he must study intensively for the next two weeks in order to pass his exams. He decides that he will have to give up his dates with Terry during that period but is concerned lest she drift to some other member of his group until he can return to her. His concern is eased when Boone hits upon a plan to introduce Terry to James Drury, his elder brother, who was home on leave from the Air Force and who could occupy her time while Sargent crams for his examinations. Sargent succeeds in passing his tests but Boone's plan to preserve Terry for him backfires when she falls in love with Drury. Sargent blames Boone for his wrecked romance and has a fight with him. He also quarrels with Janet, his widowed mother, over her plans to marry Dean Jagger, and in a fit of temper leaves home and enlists in the Army. He returns home on a furlough six months later and, having grown more mature, makes up with his mother and Jagger and resumes his friendship with Boone.

It was produced by Samuel G. Engel and directed by Henry Levin from a screenplay by Theodore Reeves, based on a play by Mary Chase.

Family.

BINDERS AVAILABLE

Special binders, which clamp copies of HARRISON'S REPORTS in place on the wide margin without making it necessary to punch holes in them, may be purchased by writing to the office of this paper at 1270 Sixth Avenue, New York 20, N. Y.

The cost to subscribers in the United States and its possessions is \$2.00 per binder, parcel post prepaid.

The cost to Canadian subscribers is \$2.25 per binder, parcel post prepaid.

These binders make HARRISON'S REPORTS convenient to handle and easy for reference when looking up the information contained therein.

zation's negotiating committee on arbitration include it among the subjects to be arbitrated.

The Independent Theatre Owners of Ohio, in a recent service bulletin, stated that its board of directors, in discussing the matter, "pointed out that lack of prints or other causes of delayed availabilities have completely upset the clearance pattern in the state among subsequent-run, small-town and drive-in theatres, and that this has caused so much confusion and difficulty in booking pictures that the question should be one of those subject to arbitration."

What gripes the small-town and subsequent-run exhibitors with regard to delayed availabilities is that a picture that reaches them long after they should have normally played it has generally lost considerable value as an attraction because national advertising on the picture and the benefits to be gained from its exploitation in the key-runs are dissipated by the time they offer it to their patrons. In other words, the picture becomes stale.

As pointed out by Abram F. Myers, Allied's general counsel, in a bulletin issued prior to the organization's last board meeting in May, among the practices blamed by exhibitors for delayed availabilities are (a) special handling of pictures so that they are not offered to subsequent-runs and smaller cities and towns for license until the profit has been wrung out of them by the favored first-runs; (b) shifting of prints from one territory to another before the accounts in the first territory have all been served; (c) withholding from subsequent-runs of pictures nominated for Academy Awards with a view to giving them a return engagement in the downtown first-run theatre. (From information that has reached this paper, this seems to be true in the case of Warner Brothers' handling of "Giant.")

As to the print shortage, quite a few exhibitor leaders are of the opinion that it is not as serious as many believe, and that it is being used by some distributors as an excuse to camouflage marketing devices aimed at milking a picture's potential profit in the first-runs.

Perhaps the best way to keep the distributors from delaying availabilities is to follow the policy employed by exhibitors in Baltimore, Cleveland and Chicago. In those cities, according to reports, when a distributor fails to deliver a picture in time to be played on customary availability, the exhibitors pass it up for keeps and never play it. Such a policy naturally affects the distributors' pocketbook and they somehow or other manage to find the necessary prints required in these situations.

"THE BIG SHOW" AVAILABLE FOR PUBLIC PRESENTATION

Spyros P. Skouras, president of 20th Century-Fox, has announced that, in compliance with thousands of exhibitor requests, his company will make available a special 45-minute version of its CinemaScope product feature, "The Big Show," for theatre presentation to the public.

According to Skouras, this special version will enable exhibitors to show their patrons a vivid preview of his company's expanded lineup for the coming year and will serve as dramatic assurance to the public that the motion picture theatre is still their prime outlet for consistently high quality entertainment.

The edited version, which will be released as soon as possible, is being brought up to date with highlight

scenes from "The Young Lions," "Kiss Them for Me," "Peyton Place," "The Enemy Below," "No Down Payment" and other properties that were not available for the original trade presentation.

A new introduction featuring Mr. Skouras and executive producer Buddy Adler is now being filmed for the edited version to provide the public with a more intimate closeup of the company's production plans.

The exhibitors who decide to show this fine streamlined product feature undoubtedly will find that their patrons will get a big kick out of it, for the public has always shown great interest in behind-the-scenes glimpses of Hollywood and its stars.

"The Buckskin Lady" with Patricia Medina, Richard Denning and Gerald Mohr

(United Artists, July; time, 66 min.)

There isn't much to recommend in this western even though it might get by as a program filler. The script is weak, the direction lacks skill and the players act like automatons. They don't put vigor into what they do, with the result that the spectator is never aroused. There is hardly any human interest, and the characters are unsympathetic. Patricia Medina is a gambler and a cheat, and so is Henry Hull, who plays the part of her father. Gerald Mohr, a vicious gambler, wants Miss Medina as his wife, even though she scorns him. The only sympathetic character is Richard Denning, as a young doctor, but he is not believable. There is no comedy relief, and the photography is just fair:—

Patricia, a semi-notorious woman, lives in Bitter Water, a stagecoach stopover, with Hull, her father, a drink-besotted doctor who uses her as a professional card sharp to win money from unwary stagecoach passengers. Mohr, a vicious killer, is madly in love with Patricia, although she had stopped being his girlfriend because of his evil ways. One day Patricia victimizes a traveler who is shot dead by Mohr when he tries to get his money back from her. Mohr expects Patricia's gratitude but she scorns him all the more for the killing. Shortly thereafter, Denning, a young Boston doctor who had bought Hull's non-existent practice through a newspaper advertisement, arrives in town and immediately realizes that he had been swindled. He makes the best of the deal, but Patricia, mortified by her father's chicanery, resolves to pay him back. She gambles with Mohr, who cheats her, and when she goes to his room to recover her money, he attacks her. Denning goes to her rescue, but when he finds her with clothes disarranged he believes that she and Mohr have had a romantic affair. Hurt by Denning's belief and seeking to spite him, Patricia goes off with Mohr to Salt River to become his wife. There, Mohr not only refuses to marry her but involves her in a bank holdup in which she is wounded, although both escape. In the complicated events that follow, Denning learns of Patricia's wound and sets out to find her. When he catches up with her, Mohr attempts to kill him, but Patricia grabs a gun and shoots Mohr dead. It ends with Patricia and Denning heading back to Bitter Water to start a new and happy life.

It was produced and directed by Carl K. Hittelman, who also collaborated on the screenplay with David Lang, basing it on a story by Frank S. Chase, Jr.

Adult fare.

HARRISON'S REPORTS

Yearly Subscription Rates:

United States\$15.00
 U. S. Insular Possessions. 16.50
 Canada 16.50
 Mexico, Cuba, Spain..... 16.50
 Great Britain 17.50
 Australia, New Zealand,
 India, Europe, Asia 17.50
 35c a Copy

1270 SIXTH AVENUE**New York 20, N. Y.**

A Motion Picture Reviewing Service
 Devoted Chiefly to the Interests of the Exhibitors

Its Editorial Policy: No Problem Too Big for Its Editorial
 Columns, if It is to Benefit the Exhibitor.

Published Weekly by
 Harrison's Reports, Inc.,
 Publisher

P. S. HARRISON, Editor
 AL PICOUULT,
 Managing Editor

Established July 1, 1919

Circle 7-4622

A REVIEWING SERVICE FREE FROM THE INFLUENCE OF FILM ADVERTISING

Vol. XXXIX

SATURDAY, JULY 6, 1957

No. 27

PARAMOUNT'S LATEST PRE-RELEASE DEVICE

Several weeks ago a group of Philadelphia exhibitors instituted an anti-trust suit against Paramount in the Federal District Court in that city to enjoin the film company's method of marketing "The Ten Commandments" to the second-run theatres, but their effort to obtain a preliminary injunction was denied.

Under the heading, "The Destruction of the Sub-Run," *Theatre Facts*, the organizational bulletin of the Allied Theatre Owners of Indiana, had this to say on the subject:

"One of the most disheartening pieces of trade paper news in many months was the refusal of the U.S. District Court in Philadelphia to enjoin Paramount from licensing 'Ten Commandments' in that city according to their sales plan. To review, there are 37 theatres in Philadelphia that are eligible to play pictures on the first city break, 28 days after first run. This is true of all companies' product, including Paramount, until the release of 'Ten Commandments.' But in this instance Paramount arbitrarily grouped all of these second-runs into 5 competitive 'zones' (9 in the metropolitan area) and demanded bidding, including guarantees, from all. It is estimated that successful bidders will have to play 'Commandments' about eight weeks.

"Admit that 'Ten Commandments' is an exceptional picture, but contemplate the lengths to which this kind of precedent may develop. Is not each of the other distributors equally entitled to market one of their pictures in this manner and why must they limit themselves to one or two such releases each season? Will there be bidding for exclusive 2nd run in each zone? Would the smaller city of Indianapolis be divided into 2 zones (past practice and present custom are ignored in defining the areas) or will the State of Indiana be divided into 5 zones with bidding and guarantees for successive runs in each zone? When will the smaller theatres ever be able to show a picture in their community on such a release pattern?

"The entire question of 'Roadshows' is one of doubtful legality but there are some arguments for the showcasing of films in key first-run engagements. But nobody but a distributor would argue for the 'Commandments' plan for the sub-runs. When Allied refused to enter an arbitration plan that would give legal sanction to two roadshow pictures a year from each company they were fearful of just such developments. Those who criticized Allied for being 'against' arbitration should now come forth with their ideas about a program of conciliation."

It should be pointed out that Judge Allan K. Grimm, in denying the preliminary injunction sought

by the Philadelphia exhibitors, did not rule on the basic legal questions involved. He merely decided that, if he should pronounce a restraint of trade at this early point in the litigation and issue the injunction, Paramount had too much to lose in the event his decision was later reversed by the Court of Appeals.

Judge Grimm pointed out, however, that, despite his denial of the preliminary injunction, the complaining exhibitors still have a remedy at law in that they can institute a treble damage suit under the anti-trust laws upon completion of the picture's exhibition in the five theatres selected by Paramount.

The basic legal question involved is whether or not Paramount, by ignoring well established patterns of clearances and runs that have been recognized in the Philadelphia territory by all the distributors, including Paramount itself, has acted in violation of the anti-trust laws and decrees.

National Allied has long contended that, in its essence, the practice of pre-releasing pictures is nothing more or less than a palpable attempt to evade the provisions of the decrees entered in the Government's big anti-trust case, and that the clear purpose and effect of the practice is to raise and maintain admission prices and to impose new and unreasonable clearances between theatres that are in substantial competition, as well as between theatres that are not substantially competitive.

According to Charles Boasberg, the Paramount sales executive who testified at the hearing before Judge Grimm, the extended special engagements sales plan followed in Philadelphia on "The Ten Commandments" is representative of a pattern that will be followed in other territories throughout the country. Whether the plan contemplates extended special engagements in the third and fourth runs remains to be seen.

This latest of Paramount's pre-release distribution devices goes further than any other pre-release sales plan ever devised, and it brings to the fore once again the need to challenge the legality of clearances and fixed admission prices that emanate from the practice.

It is to be hoped that the Philadelphia exhibitors will put the issues to a judicial test by instituting a treble damage suit. And it is to be hoped also that organized exhibition will lend its full support to such a test, for if other distributors follow Paramount's lead with these so-called extended special engagements it will serve to wreck the accepted system of releasing pictures to established runs in their respective order and of observing reasonable clearances between them. If that should happen, nothing but chaos will result, to the eventual detriment of all concerned.

"Loving You" with Elvis Presley, Lizabeth Scott and Wendell Corey

(Paramount, July; time, 101 min.)

If you can draw young patrons who like Elvis Presley and his brand of rock-and-roll singing, "Loving You" should prove satisfying to them, for the seven songs in the picture give him ample opportunity to display his singing style, complete with his controversial frantic body movements. Others who can take Presley or leave him should find this Vista-Vision-Technicolor production fairly entertaining, for the story is a simple but pleasant enough tale about a small-town boy who becomes an overnight singing sensation when he is discovered by a female publicist who hires him to sing with a once-famous band. Presley is still far from a finished actor but he does well enough in his undemanding role. Lizabeth Scott, as the press agent, and Wendell Corey, as the bandleader, handle their roles with ease, lending both comic and dramatic overtones to the story's routine complications. The color photography is first-rate:—

Lizabeth is a press agent for a hillbilly type band that is owned and conducted by Corey, her former husband, who had once been famous. While the band plays at a political rally in a southwestern town, Lizabeth, to whip up some excitement, persuades Presley, a local boy, to sing with the band. The crowd cheers him wildly, and Lizabeth, a go-getter, decides that his rock-and-roll singing could benefit the band. She talks him into going on tour with the band and he proves to be an overnight sensation. Teen-agers swoon wherever he goes, and Dolores Hart, the band's youthful singer, falls for him. Presley, a modest fellow, likes Dolores, but his real interest centers on the glamorous Lizabeth, who signs him to a contract and takes over management of his career, both personal and professional. Lizabeth's efforts to gain wide publicity for Presley backfire when some of them turn out unfavorable, and to add to the complications her well intentioned manipulations lead to a break with Corey, who was on the verge of remarrying her. A break occurs also with Presley, who finds reason to suspect that both she and Corey had been false friends. All this happens just prior to Presley's appearance on a national television show, which he abandons in disgust. Lizabeth, realizing her errors, chases after him, convinces him that she is innocent of any deliberate wrong-doing and tears up his contract to prove her sincerity. Presley hurries back to the TV station in time to make his appearance. He proves to be a smash hit and wins an important TV contract. It all ends with Lizabeth in Corey's arms and with Presley embracing Dolores—all happy in the thought that they had become firm friends and associates.

It was produced by Hal B. Wallis and directed by Hal Kanter, who collaborated on the screenplay with Herbert Baker, based on a story by Mary Agnes Thompson.

Family.

"God is My Partner" with Walter Brennan and Marion Ross

(20th Century-Fox, July; time, 82 min.)

"God is My Partner" should go over well in small-town and neighborhood theatres, particularly where the religious element is strong. While it is not based on a religious theme, the story itself is what all religions teach—to do good to one's neighbors, for it centers around a famous retired surgeon who decides to give his money away to needy persons but who is brought to trial by two nephews on the ground that he is incompetent to handle his own money. The manner in which his niece, a lawyer, defends him and wins the case is presented in interesting fashion and is full of human situations. The direction is skillful. There are no comedy situations, but the story on the whole is light. The photography, in the Regalscope anamorphic process, is excellent:—

Walter Brennan, an elderly retired surgeon, is brought to trial by John McNamara and Don Shelton, two of his

nephews, on charges that he is no longer competent to handle his money because of his eccentricities and generosity. Marion Ross, Brennan's niece, takes on his defense. John Hoyt, the nephews' lawyer, screens the jurors carefully but Brennan assures Marion that the makeup of the jury is not important. Hoyt brings forth a string of witnesses and obtains damaging testimony from them. As they testify, it is revealed by flashbacks that Brennan had opened a bank account under the name of "Uncle Charlie" and proceeded to give his money away to strange persons, who all seemed to cheat him. He also gave \$50,000 to his church, due apparently to the influence of Nelson Leigh, his pastor. At one point Hoyt implies that there is something wrong with Brennan mentally for giving his money away, particularly the \$50,000 to the church. Marion, handling Brennan's defense skillfully, takes advantage of this opening and puts Hoyt on the stand. She gains from him an admission that he goes to church and makes contributions but when she asks him to explain why he makes such contributions he is unable to give a satisfactory answer. As a result, the jury retires and brings back a verdict in favor of Brennan.

It was produced by Sam Hersh and directed by William F. Claxton from a screenplay by Charles Francis Royal.

Family.

"Town on Trial" with John Mills, Barbara Bates and Charles Coburn

(Columbia, August; time, 96 min.)

There is considerable merit to this British-made murder mystery melodrama, despite several drawbacks. On the credit side is the fact that the story has been handled so skillfully that there is mounting tension throughout most of the action. Moreover, the English players in the Anglo-American cast speak their lines without thick British accents. The picture's drawbacks stem from the fact that the story is too long—it deals with too many by-plots and has too many twists. The manner in which Scotland Yard investigates the crime is intriguing and dramatic, and the closing situations, where the murder climbs a steeple and threatens to jump, are exciting. There is hardly any comedy relief. The backgrounds are interesting, and the photography excellent:—

The mysterious murder of Magda Miller, a play-girl, shocks the people in an English suburban town. John Mills, a tough Scotland Yard Superintendent, takes over the investigation and he soon reduces the possible suspects to three persons, including Charles Coburn, an elderly doctor who had fled from Canada and who had examined the body; Derek Farr, a married man and secretary of the local country club, who had been on intimate terms with the victim and had fathered her expected child; and Peter Crowley, a neurotic young man, who had been in love with her. To Mills, every person in town is on trial and all resent his questioning. Nevertheless, he sends every one a general questionnaire for whatever information they could give him about Magda. During the investigation, Mills meets Barbara Bates, Coburn's attractive niece, and a romance blossoms between them. In the course of events, Elizabeth Seal, another flighty girl, is mysteriously strangled, and circumstantial evidence points to Coburn as the murderer. Mills grills him and tries to pin both crimes on him, but he eventually comes across evidence indicating that Crowley is the culprit. Unable to prove it, Mills plays his cards cleverly until Crowley gives himself away. Crowley escapes and climbs a high church steeple, threatening to jump if any one should dare approach him. Risking his life and using psychology, Mills climbs the steeple, stops Crowley from jumping and rescues the demented young man with the aid of a fire truck that extends a high ladder. His mission completed, Mills turns his attentions to Barbara.

Maxwell Setton produced it and John Guillermin directed it from a screenplay by Robert Westerby and Ken Hughes

Adult fare.

"Beginning of the End" with Peggie Castle and Peter Graves

(Republic, June 28; time, 73 min.)

This program science-fiction-horror melodrama is not an auspicious start for AB-PT Pictures Corporation, which is a subsidiary of American Broadcasting-Paramount Theatres. Obviously produced on a very low budget, it is an extremely ordinary and mediocre "carbon copy" of numerous other similar pictures that are currently glutting the market. Little imagination has gone into the treatment given the weak script, which is further handicapped by poor direction and unbelievable characterizations. This time humanity is menaced by giant grasshoppers, which result, as usual, from atomic radiation. These giant insects are shown invading the city of Chicago and creating all sorts of havoc as they crawl through the streets and swarm over buildings, but the special effects employed to depict all this leave much to be desired. All in all, it is low-grade science-fiction stuff that may squeeze by with the least discriminating audiences:—

Traveling west, Peggie Castle, correspondent for a national picture magazine, stumbles upon a disaster story in Illinois, where a small town had been completely destroyed and its 150 inhabitants annihilated. Army authorities, pending investigation, refuse to release any information but they take Peggie into their confidence after swearing her to secrecy. In the course of events, she meets Peter Graves, chief scientist of a Government agricultural laboratory nearby, who was experimenting with atomic radiation to create strawberries and other fruits to the size of footballs. While examining the devastated area, Graves and Peggie encounter a colossal grasshopper more than eight feet tall. Graves quickly realizes that the giant insect had grown to this size because of contact with the radioactive material in his greenhouse. They soon discover a horde of the giant creatures but manage to escape and report the terrifying discovery to the authorities. The Illinois National Guard is unable to cope with the creatures and Federal aid is enlisted when the bugs move on toward Chicago. Morris Ankrum, the General in command, decides that the only way to stop the grasshoppers is to drop an "A" bomb, even though it would completely destroy the city. Graves, to avoid such a tragedy, conceives the idea of reproducing the mating call of the insects by mechanical means to draw them out of the city. Working feverishly, he finds the right pitch of sound moments before the "A" bomb is scheduled to be dropped. An oscillator, by which the mating call can be reproduced, is attached to a PT boat in Lake Michigan and set off. The piercing sound lures all the insects to the lake, where they meet their end by drowning.

It was produced and directed by Bert I. Gordon from a screenplay by Fred Freiberger and Lester Gorn.

Little children might find it frightening.

"The Unearthly" with John Carradine, Allison Hayes and Myron Healy

(Republic, June 28; time, 73 min.)

This second of the AB-PT productions, which is being offered as the lower-half feature in a double-bill package with "Beginning of the End," is as mediocre as the latter film. It is a horror picture, of the "mad doctor" variety, produced on a shoe-string budget and offering little that hasn't been done much better in countless other pictures of its type. The setting is the familiar one of a lonely private sanatorium in an eerie locale, and there are the usual creaky doors and shadowy figures to create shudders while the mad doctor carries on diabolical experiments in which he uses human guinea pigs in an effort to create eternal youth and everlasting life. It is a feeble and trite effort, full of obvious theatrics and hammy melodramatic acting. Even the avid horror fans probably will receive it with indifference:—

With the aid of Marilyn Buford, his assistant, John Carradine, head of an isolated sanatorium in the foothills, uses unsuspecting patients to carry on experiments aimed at perfecting a 17th gland that, when transplanted into the human body, would give everlasting life. The experiments had thus far gone awry, and the victims had been turned into monstrous men and women, who were kept hidden by Carradine in a sub-cellar. One night Tor Johnson, Carradine's giant but dim-witted servant, captures Myron Healy, who had been prowling on the grounds. Carradine recognizes him as an escaped killer whose description had been broadcast over the radio, and he offers him sanctuary. Healy meets the several patients in the sanatorium, including Allison Hayes, Sally Todd and Arthur Batanides. When Allison disappears mysteriously and Carradine explains that she had been discharged, Healy investigates and discovers her in a basement cell, aged beyond recognition by Carradine's experiment. It then comes out that Healy is actually a police officer who had been assigned to check on Carradine's operations. He alerts Sally and Batanides to their danger. Before they can escape, however, Carradine, aided by Marilyn and Johnson, gains the upper hand. This leads to a series of melodramatic incidents in which Carradine meets death at the hands of one of his grotesque victims before the police, summoned by Healy, arrive on the scene and rescue all concerned.

It was produced and directed by Brooke L. Peters from a screenplay by Geoffrey Dennis and Jane Mann, based on a story by Miss Mann.

Adult fare.

"Destination 60,000" with Preston Foster, Pat Conway, Jeff Donnell and Coleen Gray

(Allied Artists, June 16; time, 65 min.)

A good program melodrama, suitable for the bottom half of a double bill. It revolves around new jet planes and test pilots, and many of the situations hold the spectator in tense suspense. Preston Foster is believable as the head of an aircraft company, working on a new type of plane and on a revolutionary fuel. Pat Conway is acceptable as a somewhat egotistical test pilot, and Jeff Donnell is good as Foster's wife. The romance between Conway and Coleen Gray, Foster's secretary, is fairly charming. There is some human interest, and a number of the situations are played in a light vein. The photography is very good:—

Conway, a test pilot, is hired by an aircraft company owned by Foster, his World War II pal, whose big project is the building of a plane that will be propelled by a new type of fuel, which will add greater speed than that obtained by existing fuels. Jeff, Foster's wife, and Bobby Clark, his young son, are delighted because Conway is to work for the company after years of wandering. When Conway takes the new plane up for its first flight, he disobeys orders and crashes. Foster, unable to obtain needed data because of the crash, berates Conway, who quits the job. After a new plane is built, Denver Pyle, another pilot, is assigned to test it, but he, too, crashes and is injured critically. Foster, swallowing his pride, tries to locate Conway, a move that is encouraged by Coleen, his secretary, who had fallen in love with Conway and hoped to marry him. After Conway returns and is given his old job back again, Foster decides to test the plane himself. Conway protests, but he agrees to fly chase on the test after Foster refuses to give in. This time the rocket engines ignite properly and the jet plane roars off at great speed. Foster blacks out and is speeding to his death when Conway, shouting over his intercommunication system, screams him back to consciousness in time for him to bring the jet out of its spin and back to a safe landing. With the test successful, the two pioneers celebrate with their friends and family.

Jack J. Gross and Philip N. Krasne produced it and George Waggner directed it from his own screenplay.

Family.

"Decision Against Time" with Jack Hawkins
(MGM, August; time, 87 min.)

A good British-made test-pilot thriller. Unfolding in straightforward fashion and played with typical British understatement and restraint, the story offers a gripping and suspenseful account of the courage displayed by a test pilot in a successful attempt to save his disabled aircraft, because the future of the company that employed him, as well as his own future, depended on the success of the flight. Aside from being a drama of suspense and mounting tension, the action offers considerable human interest because the risks taken by the hero create a heart-rendering domestic crisis between his wife and himself. Fine performances are turned in by Jack Hawkins, as the pilot, and Elizabeth Sellars, as his wife, but, as is the case with most British players, they are relatively unknown to American audiences and offer the exhibitors no marquee lure. The photography, particularly in the air, is outstanding:—

Hawkins seeks to buy a new home for Elizabeth and their two children but the price is somewhat beyond his means and he decides to forego the purchase. He hurries out to the airport to demonstrate a new freighter transport plane for an important buyer, and what starts off as a routine flight soon turns into a fateful one when one of the engines catches on fire. Hawkins succeeds in dousing the blaze but the engine becomes inoperative. Aware that it would be virtually impossible to land the heavy plane with only one engine, Hawkins' employer orders it abandoned. Hawkins sees to it that the crew and passengers bail out, but he hesitates to bail out himself because he knew that the future of the company depended on saving the aircraft and that his own future was in turn tied to the company. Despite pleas that he bail out, Hawkins decides to stay with the ship and cruses around to use up the fuel and lighten the load so as to lessen the risk in an attempted landing. Word of his peril spreads and reaches Elizabeth, who rushes to the airport and arrives there just as he lands the plane without mishap but with nerves completely shattered. Unaware that Elizabeth had witnessed the incident, Hawkins returns home and acts as if nothing had happened that day. But the truth soon comes out and both give vent to their pent-up emotions by quarrelling over why he took the risk. Their words, however, lead to a better understanding and fuller happiness, culminating with Hawkins buying the house they both wanted.

It was produced by Michael Balcon and directed by Charles Crichton from a screenplay by William Rose and John Eldridge. Family.

**"Hidden Fear" with John Payne,
Alexander Knox and Conrad Nagel**
(United Artists, July; time, 83 min.)

Shot on location against interesting backgrounds in Copenhagen, Denmark, "Hidden Fear" offers a fairly exciting if somewhat vague mixture of crime action and intrigue. It does not, however, rise above the level of program fare. Dealing with an American police officer who goes to Copenhagen because his sister is being held on a charge of murdering her vaudeville partner, the action centers around his involvement with all sorts of shady characters, including a counterfeit money ring, when he endeavors to find out if his sister is guilty or innocent. In fact, he becomes mixed up with so many characters, includ-

ing Copenhagen police officers who are assigned to help him, that the spectator is not always sure whether he is dealing with friend or foe. Despite the story's occasional vagueness, however, it holds one's interest well and offers plentiful melodramatic action, some of it far-fetched but all of it fast-moving and appreciably exciting. John Payne handles the chores of the tough, two-fisted hero in acceptable fashion, and Alexander Knox and Conrad Nagel are smooth as two of the villains. Included among the characters are several shapely and attractive women who provide the story with sexy overtones:—

Arriving in Copenhagen, Payne hurries to police headquarters, where he is permitted to talk to Natalie Norwick, his sister, who was charged with murdering her partner in a nightclub act. Natalie informs him that her partner, who had promised to marry her, had been mean and a cheat, running around with other women, but she swears that she had not killed him. Payne, not at all sure of her innocence, decides to investigate on his own and is assured of cooperation by the police. His first clue leads him to Anne Neyland, another American cafe entertainer who knew the victim, but her answers to his questions shed no light on the murder. Through Anne, he meets Conrad Nagel, a wealthy American, who offers him every assistance. In the course of the investigation, Payne discovers evidence that the victim had been connected with a counterfeit money ring, and in following up this clue he becomes involved in all sorts of dangers, including several more murders, by behaving as if he wanted to get a share of the illegal operation. In due time he learns that Nagel and Knox headed the counterfeiters and that they had murdered his sister's partner. He arranges to meet them, unaware that they had just discovered that he is a police officer. In the wildly melodramatic events that follow, Knox kills Nagel and several other confederates and flees with a fortune in counterfeit bills. Payne follows him and, after a hectic chase that ends on a fast motor boat, subdues Knox in a fight to the death. With his sister cleared, Payne prepares to return to the United States with Natalie, while Anne, who had won his heart, promises to join him soon.

It was produced by Robert St. Aubrey and Howard E. Kohn II, and directed by Andre de Toth, who collaborated on the screenplay with John Ward Hawkins. Adult fare.

A PREDICTION COMES TRUE

Back in April, 1956, Adolph Zukor, Paramount's board chairman, told a trade press conference that "The Ten Commandments" is a film that "does not belong just to Paramount; it belongs to every one in the industry." He declared also that the picture "will add lasting lustre to the industry—lustre that will be there after all of us here are gone."

Commenting editorially, we said: "From the manner in which Paramount plans to market the picture — hand-picking first-run theatres and, through extended engagements, milking every possible dollar of revenue while the national advertising is still effective and making it available to the sub-runs only after it has been bled white, most exhibitors will feel that the picture, rather than benefiting every one in the industry, will benefit a comparatively favored few, and that the 'lustre' Mr. Zukor speaks of will be considerably tarnished by the time the picture is made available to them."

IN TWO SECTIONS—SECTION TWO

HARRISON'S REPORTS

Vol. XXXIX

NEW YORK, N. Y., SATURDAY, JULY 6, 1957

No. 27

(Semi-Annual Index—First Half of 1957)

Titles of Pictures	Reviewed on Page		
Abandon Ship!—Columbia (100 min.).....	46	Joe Dakota—Univ.-Int'l (79 min.).....	91
Abductors, The—20th Century-Fox (80 min.).....	103	Johnny Tremain—Buena Vista (80 min.).....	71
Accused of Murder—Republic (73 min.).....	23	Kelly and Me—Univ.-Int'l (86 min.).....	11
Attack of the Crab Monsters—Allied Artists (64 min.).....	46	Kettle on Old MacDonald's Farm, The— Univ.-Int'l (80 min.).....	72
Bachelor Party, The—United Artists (93 min.).....	38	Kronos—20th Century-Fox (78 min.).....	54
Badlands of Montana—20th Century-Fox (75 min.).....	75	Land Unknown, The—Univ.-Int'l (78 min.).....	98
Bail Out at 43,000—United Artists (78 min.).....	68	Last of the Badmen—Allied Artists (80 min.).....	42
Barretts of Wimpole Street—MGM (105 min.).....	6	Let's Be Happy—Allied Artists (93 min.).....	84
Battle Hell—DCA (112 min.).....	83	Little Hut, The—MGM (98 min.).....	70
Bayou—United Artists (88 min.).....	90	Living Idol, The—MGM (101 min.).....	67
Beau James—Paramount (105 min.).....	92	Lizzie—MGM (81 min.).....	34
Bernardine—20th Century-Fox (95 min.).....	103	Lonely Man, The—Paramount (87 min.).....	80
Beyond Mombasa—Columbia (90 min.).....	87	Love in the Afternoon—Allied Artists (125 min.).....	91
Big Boodle, The—United Artists (83 min.).....	14	Lure of the Swamp—20th Century-Fox (74 min.).....	92
Big Capers, The—United Artists (84 min.).....	51	Man Afraid—Univ.-Int'l (84 min.).....	55
Big Land, The—Warner Bros. (93 min.).....	18	Man on Fire—MGM (95 min.).....	90
Black Ship, The—20th Century-Fox (77 min.).....	2	Man Who Turned to Stone, The— Columbia (80 min.).....	27
Black Tent, The—Rank Org. (84 min.).....	96	Men in War—United Artists (104 min.).....	15
Boy On a Dolphin—20th Century-Fox (111 min.).....	58	Midnight Story, The—Univ.-Int'l (89 min.).....	95
Break in the Circle—20th Century-Fox (69 min.).....	75	Mister Cory—Univ.-Int'l (92 min.).....	2
Buckskin Lady, The—United Artists (66 min.).....	104	Monkey on My Back—United Artists (93 min.).....	78
Burglar, The—Columbia (90 min.).....	70	Monster That Challenged the World, The— United Artists (83 min.).....	83
Buster Keaton Story, The—Paramount (91 min.).....	62	Monte Carlo Story, The—United Artists (99 min.).....	99
Calypso Heat Wave—Columbia (86 min.).....	86	Naked Paradise—Amer.-Int'l (68 min.).....	31
Calypso Joe—Allied Artists (76 min.).....	74	Night Passage—Univ.-Int'l (90 min.).....	79
China Gate—20th Century-Fox (97 min.).....	76	Night Runner, The—Univ.-Int'l (79 min.).....	7
Counterfeit Plan, The—Warner Bros. (80 min.).....	46	Night the World Exploded, The— Columbia (64 min.).....	90
Crime of Passion—United Artists (84 min.).....	10	Not of This Earth—Allied Artists (67 min.).....	47
Curse of Frankenstein, The— Warner Bros. (83 min.).....	98	Oasis—20th Century-Fox (84 min.).....	7
Deadly Mantis, The—Univ.-Int'l (78 min.).....	47	Oh, Men! Oh, Women!— 20th Century-Fox (90 min.).....	31
Delicate Delinquent, The—Paramount (101 min.).....	86	Oklahoman, The—Allied Artists (80 min.).....	63
Delinquents, The—United Artists (71 min.).....	32	Paris Does Strange Things—Warner Bros. (89 min.).....	34
Designing Woman—MGM (117 min.).....	43	Phantom Stagecoach—Columbia (69 min.).....	48
Desk Set—20th Century-Fox (103 min.).....	79	Pharaoh's Curse—United Artists (66 min.).....	18
Dino—Allied Artists (96 min.).....	95	Pride and the Passion, The— United Artists (131 min.).....	102
D.I., The—Warner Bros. (106 min.).....	86	Prince and the Showgirl, The— Warner Bros. (117 min.).....	80
Doctor at Large—Univ.-Int'l (98 min.).....	94	Public Pigeon No. 1—Univ.-Int'l (79 min.).....	67
Dragon Wells Massacre—Allied Artists (88 min.).....	74	Restless Breed, The—20th Century-Fox (81 min.).....	79
Dragstrip Girl—Amer.-Int'l (70 min.).....	72	Revolt at Fort Laramie—United Artists (73 min.).....	48
Drango—United Artists (92 min.).....	8	Ride Back, The—United Artists (79 min.).....	63
Face in the Crowd, A—Warner Bros. (125 min.).....	88	River's Edge, The—20th Century-Fox (87 min.).....	50
Fear Strikes Out—Paramount (100 min.).....	22	Rock All Night—Amer.-Int'l (65 min.).....	72
Fire Down Below—Columbia (116 min.).....	88	Run of the Arrow—Univ.-Int'l (86 min.).....	87
Five Steps to Danger—United Artists (80 min.).....	10	Saint Joan—United Artists (110 min.).....	76
Flesh and the Spur—Amer.-Int'l (78 min.).....	30	Seventh Sin, The—MGM (92 min.).....	78
Four Boys and a Gun—United Artists (73 min.).....	3	Shadow on the Window, The—Columbia (73 min.).....	34
Funny Face—Paramount (103 min.).....	26	She Devil—20th Century-Fox (77 min.).....	54
Fury at Showdown—United Artists (75 min.).....	51	Shoot-Out at Medicine Bend—Warner Bros. (87 min.).....	58
Garment Jungle, The—Columbia (88 min.).....	67	Sierra Stranger—Columbia (73 min.).....	70
Giant Claw, The—Columbia (76 min.).....	99	Silk Stockings—MGM (117 min.).....	82
Girl in the Kremlin, The—Univ.-Int'l (81 min.).....	63	Smiley—20th Century-Fox (97 min.).....	27
Gun Duel in Durango—United Artists (73 min.).....	71	Something of Value—MGM (113 min.).....	71
Gunfight at the O.K. Corral— Paramount (122 min.).....	78	Spirit of St. Louis, The— Warner Bros. (138 min.).....	32
Guns of Fort Petticoat, The—Columbia (82 min.).....	42	Spoilers of the Forest—Republic (68 min.).....	80
Halliday Brand, The—United Artists (77 min.).....	11	Spring Reunion—United Artists (79 min.).....	42
Happy Road, The—MGM (100 min.).....	19	Storm Rider, The—20th Century-Fox (70 min.).....	72
Hatful of Rain, A—20th Century-Fox (109 min.).....	100	Strange One, The—Columbia (97 min.).....	55
Heaven Knows, Mr. Allison— 20th Century-Fox (107 min.).....	44	Sweet Smell of Success—United Artists (96 min.).....	100
Hellcats of the Navy—Columbia (82 min.).....	62	Tall T, The—Columbia (78 min.).....	54
High Terrace—Allied Artists (69 min.).....	43	Tammy and the Bachelor—Univ.-Int'l (89 min.).....	82
Hit and Run—United Artists (84 min.).....	39	Tarzan and the Lost Safari—MGM (84 min.).....	50
Hot Rod Rumble—Allied Artists (79 min.).....	74	Tattered Dress, The—Univ.-Int'l (93 min.).....	35
Hot Summer Night—MGM (86 min.).....	14	Tears for Simon—Republic (91 min.).....	15
House of Numbers—MGM (92 min.).....	102	Ten Thousand Bedrooms—MGM (114 min.).....	30
If All the Guys in the World—Buena Vista (95 min.).....	68	Third Key, The—Rank Org. (89 min.).....	95
Incredible Shrinking Man, The— Univ.-Int'l (81 min.).....	18	This Could Be the Night—MGM (103 min.).....	59
Interlude—Univ.-Int'l (90 min.).....	75	Three Brave Men—20th Century-Fox (88 min.).....	6
Iron Sheriff, The—United Artists (73 min.).....	62	Top Secret Affair—Warner Bros. (100 min.).....	10
Island in the Sun—20th Century-Fox (119 min.).....	96	Trooper Hook—United Artists (81 min.).....	102
Istanbul—Univ.-Int'l (84 min.).....	8		
Joe Butterfly—Univ.-Int'l (90 min.).....	68		

True Story of Jesse James, The— 20th Century-Fox (92 min.).....	30
Two Grooms for a Bride— 20th Century-Fox (73 min.)	98
12 Angry Men—United Artists (95 min.).....	35
20 Million Miles to Earth—Columbia (82 min.).....	94
27th Day, The—Columbia (75 min.).....	82
Undead, The—Amer.-Int'l (71 min.).....	36
Untamed Youth—Warner Bros. (80 min.).....	48
Utah Blaine—Columbia (75 min.).....	12
Value for Money—Rank Org. (93 min.)	94
Vampire, The—United Artists (74 min.)	99
Vintage, The—MGM (92 min.).....	47
Voodoo Island—United Artists (76 min.).....	22
Voodoo Woman—Amer.-Int'l (75 min.).....	36
War Drums—United Artists (75 min.).....	50
Way to the Gold, The—20th Century-Fox (94 min.).....	76
Wayward Bus, The—20th Century-Fox (89 min.)	87
Weapon, The—Republic (77 min.)	96
Wicked As They Come—Columbia (94 min.).....	7
Wings of Eagles, The—MGM (110 min.).....	19
Women of Pitcairn Island— 20th Century-Fox (72 min.).....	23
X The Unknown—Warner Bros. (80 min.)	100
Young Stranger, The—Univ.-Int'l (84 min.).....	26
Zombies of Mora-Tau—Columbia (69 min.).....	38

RELEASE SCHEDULE FOR FEATURES

Allied Artists Features

(1560 Broadway, New York 19, N. Y.)

5703 Attack of the Crab Monsters— Garland-Duncan	Mar. 3
5704 Not of This Earth—Birch-Garland	Mar. 3
5705 Last of the Badmen—	
5708 Footsteps in the Night—Bill Elliott	Mar. 24
5709 Dragoon Wells Massacre— Sullivan-O'Keefe-Freeman (C'Scope)	Apr. 28
5710 Daughter of Dr. Jekyll—Agar-Talbot	May 7
5717 Hot Rod Rumble—Snowden-Hartunian	May 12
5711 Calypso Joe—Jeffries-Dickinson	May 12
5712 The Oklahoman—McCrea-Hale (C'Scope).....	May 19
5713 Badge of Marshal Brennan—Davis-Whelan	May 26
5716 Spook Chasers—Bowery Boys.....	June 2
5714 The Persuader—Craig-Talman	June 9
5715 Destination 60,000—Foster-Donnell	June 16
5707 Let's Be Happy—Martin-Vera Ellen	June 23
5719 Love in the Afternoon— Cooper-Hepburn-Chevalier	July 7
Cyclops—Craig-Drake-Talbot	July 14
5710 Daughter of Dr. Jekyll—Agar-Talbot	July 14
5720 The Disembodied—Burke-Hayes	July 14
5721 Dino—Mineo-Keith	July 28
5726 Man from Monterey—Hayden-Duncan (formerly "No Place to Die")	Aug. 4
5727 From Hell It Came—Andrews-Carver	Aug. 18
5718 Crime Beneath the Sea—Corday-Conway	Aug. 18
5728 Looking for Danger—Bowery Boys	Sept. 12
5729 Death in Small Doses—Graves-Powers.....	Sept. 15
5702 Storm Out of the West—Robertson-Rory.....	not set

Buena Vista Features

(477 Madison Ave., New York 22, N. Y.)

Cinderella—reissue	Feb.
If All the Guys in the World—French-made.....	May
Johnny Tremain—Stalmaster-York	July
Bambi—reissue	Aug.
Perri—True Life Fantasy	Oct.
Old Yeller—McGuire-Parker	Dec.

Columbia Features

(711 Fifth Ave., New York 22, N. Y.)

130 Full of Life—Holliday-Conte	Mar.
134 The Man Who Turned to Stone—Jory-Doran	Mar.
135 Zombies of Mora Tau—Palmer-Hayes.....	Mar.
133 The Shadow on the Window—Carey-Garrett	Mar.
131 The Guns of Fort Petticoat—Murphy-Grant.....	April
136 The Tall T—Scott-Boone-O'Sullivan	April
137 The Phantom Stagecoach—Bishop-Crowley	April
138 The Strange One—Gazzara-Wilson	May
139 Abandon Ship!—Power-Zetterling	May
140 Sierra Stranger—Duff-McGhee	May
141 Hellcats of the Navy—Reagan-Davis	May
142 Beyond Mombasa—Wilde-Reed	June
143 The Burglar—Duryea-Mansfield	June
144 The Garment Jungle—Cobb-Scala	June

147 Calypso Heat Wave—Desmond-Anders	June
145 The Night the World Exploded—Grant-Leslie.....	June
146 The Giant Claw—Morrow-Corday	June
Fire Down Below—Hayworth-Mitchum-Lemmon.....	July
20 Million Miles to Earth—Hopper-Taylor.....	July
The 27th Day—Barry-French	July
Jeanne Eagels—Novak-Chandler	Aug.

Metro-Goldwyn-Mayer Features

(1540 Broadway, New York 19, N. Y.)

721 Invitation to the Dance—Gene Kelly	Mar.
722 Lizzie—Parker-Boone-Blondell	Mar.
723 10,000 Bedrooms—Martin-Bartok (C'Scope).....	Mar.
724 Designing Woman—Peck-Bacall (C'Scope)	Apr.
727 The Vintage—Angeli-Ferrer (C'Scope)	Apr.
725 Gaslight—reissue	Apr.
726 The Postman Always Rings Twice—reissue.....	Apr.
728 Tarzan and the Lost Safari—Scott	May
729 This Could Be the Night—Simmons-Douglas.....	May
730 The Little Hut—Gardner-Granger-Niven	May
731 The Seventh Sin—Parker-Sanders (C'Scope).....	June
734 Something of Value—Hudson-Wynter	June
732 The Bride Goes Wild—reissue	June
733 Our Vines Have Tender Grapes—reissue.....	June
735 Man on Fire—Crosby-Stevens	July
737 Silk Stockings—Astaire-Charisse (C'Scope)	July
738 Tip on a Dead Jockey—Taylor-Malone	Aug.
739 Decision Against Time—English-made	Aug.
740 Gun Glory—Granger-Fleming	Aug.

Paramount Features

(1501 Broadway, New York 18, N. Y.)

5607 Fear Strikes Out—Perkins-Moore-Malden	Mar.
5608 Funny Face—Hepburn-Astaire	Apr.
5609 The Buster Keaton Story—O'Connor-Blythe.....	May
5610 Gunfight At the O.K. Corral— Lancaster-Douglas-Fleming	May
R5614 For Whom the Bell Tolls—reissue	May
5611 The Lonely Man—Palace-Perkins	June
5612 Beau James—Hope-Douglas-Miles	July
5613 The Delicate Delinquent—Lewis-McGavin	July
5616 Loving You—Presley-Scott	July
5615 Omar Khayyam—Wilde-Paget	Aug.

Republic Features

(1740 Broadway, New York 19, N. Y.)

5608 Hell's Crossroads— McNally-Castle (Naturama)	Mar. 8
5651 The Red Pony—reissue	Mar. 15
5652 The Woman They Almost Lynched—reissue.....	Mar. 29
5609 Spoilers of the Forest—Cameron-Ralston	Apr. 5
5610 Man in the Road—Farr-Raines	April 12
5611 The Weapon—Cochran-Scott	May 17
Time is My Enemy—Price-Asherson	May 24
5613 The Lawless Eighties— Crabbe-Smith (Naturama)	May 31
5620 The Quiet Man—reissue	May 31
Journey to Freedom—Scott-Aumont	June 14
Pawnee—Montgomery-Williams-Albright	June 21
Beginning of the End—Graves-Castle	June 28
The Unearthly—Carradine-Hayes	June 28
Last Stagecoach West— Davis-Castle (Naturama)	July 12
Taming Sutton's Gal— Lupton-Talbot (Naturama)	July 31

Twentieth Century-Fox Features

(444 W. 56th St., New York 19, N. Y.)

709-6 The Storm Rider—Brady-Powers (Regalscope) ..	Mar.
710-4 Heaven Knows—Mr. Allison— Kerr-Mitchum (C'Scope)	Mar.
708-8 River's Edge— Milland-Quinn-Paget (C'Scope)	Apr.
711-2 Break in the Circle—Tucker-Bartok	Apr.
712-0 Kronos—Lawrence-Emery (Regalscope)	Apr.
713-8 She Devil—Blanchard-Dekker (Regalscope) ..	Apr.
714-6 Boy On a Dolphin— Ladd-Loren-Webb (C'Scope)	Apr.
715-3 China Gate—Cole-Barry (C'Scope)	May
719-5 Desk Set—Tracy-Hepburn (C'Scope)	May
718-7 The Restless Breed—Brady-Bancroft	May
717-9 The Way to the Gold— North-Sullivan (C'Scope)	May
716-1 Badlands of Montana— Reason-Dean (Regalscope)	May
720-3 Wayward Bus—Mansfield-O'Brien (C'Scope) ..	June
721-1 Island in the Sun—all-star cast (C'Scope).....	June

722-9 Lure of the Swamp—
Parker-Thompson (Regalscope)June
705-4 Two Grooms for a Bride—Bruce-CarrollJune
723-7 Bernardino—Moore-Boone (C'Scope)July
726-0 The Abductors—McLaglen-Spain (Regalscope) ..July
727-8 An Affair to Remember—
Kerr-Grant (C'Scope)July
724-5 God Is My Partner—
Brennan-Hoyt (Regalscope)July
731-0 Apache Warrior—
Powers-Richards (Regalscope)July
725-2 A Hatful of Rain—Saint-Murray (C'Scope) ..Aug.
737-7 Sea Wife—Burton-Collins (C'Scope)Aug.
733-6 The Unknown Terror—
Richards-Powers (Regalscope)Aug.
734-4 Back from the Dead..
Franz-Castle (Regalscope)Aug.
No Down Payment—
Wynter-Hunter (C'Scope)Aug.
735-1 Hell on Devil's Island—
Dantine-Talman (Regalscope)Aug.
736-9 40 Guns—Stanwyck-Sullivan (C'Scope)Aug.
The Sun also Rises—
Burton-Collins (C'Scope)Sept.
Copper Sky—Morrow-Gray (Regalscope)Sept.
The Deerslayer—
Barker-Tucker-Moreno (C'Scope)Sept.
3 Faces of Eve—
Woodward-Wayne-Cobb (C'Scope)Oct.

United Artists Features

(729 Seventh Ave., New York 19, N. Y.)

The Delinquents—Laughlin-MillerMar.
Spring Reunion—Hutton-AndrewsMar.
Hit and Run—Moore-HaasMar.
The Bachelor Party—Don MurrayApr.
12 Angry Men—Fonda-CobbApr.
Fury at Showdown—Derek-SmithApr.
The Iron Sheriff—Hayden-FordApr.
War Drums—Barker-TaylorApr.
The Ride Back—Quinn-ConradMay
Bail Out at 43,000—Payne-SteeleMay
Monkey on My Back—Mitchell-FosterMay
Gun Duel in Durango—Montgomery-Robinson.....May
Sweet Smell of Success—Lancaster-CurtisJune
The Monster That Challenged the World—
Holt-DaltonJune
Saint Joan—Sebring-WidmarkJune
Bayou—Graves-MilanJune
The Vampire—Beal-GrayJune
The Big Caper—Calhoun-CostaJune
Trooper Hook—McCrea-StanwyckJune
Pride and the Passion—
Grant-Sinatra-LorenJuly
Hidden Fear—Payne-NagelJuly
Outlaw's Son—Clark-DrewJuly
Bop Girl Goes Calypso—Tyler-Mary Kaye TrioJuly
Buckskin Lady—Medina-DenningJuly

Universal-International Features

(445 Park Ave., New York 22, N. Y.)

5711 Gun for a Coward—
MacMurray-Hunter (C'Scope)Mar.
5713 Mister Cory—
Curtis-Hyer-Bickford (C'Scope)Mar.
5715 The Incredible Shrinking Man—
Williams-StuartApr.
5714 Kelly and Me—
Johnson-Laurie-Hyer (C'Scope)Apr.
5716 The Tattered Dress—
Chandler-Crain (C'Scope)Apr.
5717 The Young Stranger—McArthur-HunterMay
5718 The Girl in the Kremlin—Barker-GaborMay
5719 The Deadly Mantis—Stevens-TaltonMay
5720 Man Afraid—Nader-Thaxter (C'Scope)June
5721 The Kettles on Old MacDonald's Farm—
Marjorie MainJune
5722 Public Pigeon No. 1—Skelton-BlairJune
5723 Joe Butterfly—Murphy-Nader (C'Scope)July
5724 Tammy and the Bachelor—
Reynold-Nielsen (C'Scope)July
5725 Night Passage—Stewart-MurphyAug.
5727 The Land Unknown—
Mahoney-Smith (C'Scope)Aug.
5726 Midnight Story—Curtis-Pavan (C'Scope) ..Aug.
5728 Interlude—Allyson-Brazzi (C'Scope)Sept.
5729 Run of the Arrow—Steiger-MontielSept.
5730 Joe Dakota—Mahoney-PattenSept.

Warner Bros. Features

(321 W. 44th St., New York 18, N. Y.)

611 Paris Does Strange Things—Bergman-Ferrer..Mar. 2
504 Rebel Without a Cause—reissueMar. 16
414 East of Eden—reissueMar. 16
612 The Counterfeit Plan—Scott-CastleMay 11
614 The Spirit of St. Louis—Stewart (C'Scope) ..Apr. 20
631 Jim Thorpe—All American—reissueApr. 27
632 The Winning Team—reissueApr. 27
633 Bright Leaf—reissueApr. 27
634 The West Point Story—reissueApr. 27
635 Strangers on a Train—reissueApr. 27
636 Young Man With a Horn—reissueApr. 27
615 Shoot Out At Medicine Bend—
Scott-Craig-DickinsonMay 4
613 Untamed Youth—Van Doren-RussellMay 18
4912 Deep Adventure—Ross Allen (46 min.)...May 25
616 A Face in the Crowd—Griffith-NealJune 1
617 The D.I.—Jack WebbJune 22
618 The Prince and the Showgirl—
Monroe-OlivierJuly 6
X The Unknown—Dean JaggerJuly 13
The Curse of Frankenstein—British cast.....July 20
Band of Angels—Gable-DeCarloAug. 3
Rising of the Moon—Irish castAug. 10

SHORT SUBJECT RELEASE SCHEDULE

Buena Vista—One Reel

74109 Donald's Gold Mine—
Disney (reissue) (7 m.)Jan. 18
74110 T-Bone for Two—Disney (reissue) (7 m.) ..Feb. 8
74111 Dumbell of the Yukon—
Disney (reissue) (7 m.)Mar. 1
74112 Bone Trouble—Disney (reissue) (9 m.) ..Mar. 22

Columbia—One Reel

1853 Waif International Ball—
Screen Snapshots (9 m.)Mar. 28
1955 The Versailles—
Cavalcade of B'way (reissue) (10 m.) ...Apr. 11
1806 Winged Fury—Sports (10½ m.)Apr. 25
1609 Cat-Tastrophe—Favorite (reissue) (6 m.) ..Apr. 25
1854 The Walter Winchell Party—
Screen Snapshots (9 m.)Apr. 25
1610 Punch De Leon—
Favorite (reissue) (6½ m.)May 2
1555 Candid Microphone No. 1 (reissue) (10 m.) ..May 2
1611 Wacky Quacky—Favorite (reissue) (6 m.) ..May 23
1755 Matador Magoo—
Mr. Magoo (C'Scope) (6 m.)May 30
1855 Meet the Photoplay Winners—
Screen Snapshots (10 m.)May 30
1807 Panama Playland—Sports (9 m.)May 30
1612 Grape Nutty—Favorite (reissue) (6 m.)June 6
1956 The China Doll—
Cavalcade of B'way (reissue) (11 m.)June 13
1613 Swing Monkey Swing—
Favorite (reissue) (8 m.)June 20
1856 The Mocambo Party—
Screen Snapshots (10 m.)June 27
1756 Mr. Magoo Breaks Par—Mr. Magoo.....June 27
1808 Anglin' Around—SportsJune 27
1614 Two Lazy Crows—
Favorite (reissue) (7 m.)July 4
1615 Indian Serenade—
Favorite (reissue) (8 m.)July 18
1556 Candid Microphone No. 2 (reissue)July 4

Columbia—Two Reels

1140 Congo Bill—Serial (reissue) (15 ep.)Mar. 2
1435 Stage Frights—
Collins & Kennedy (reissue) (19 m.) ...Mar. 7
1406 A Merry Mix-Up—3 Stooges (16 m.)Mar. 28
1426 Hot Heir—
Hugh Herbert (reissue) (16½ m.)Apr. 4
1442 Wonders of Washington, D. C.—
C'Scope Featurette (18 m.)Apr. 18
1407 Space Ship Sappy—3 Stooges (16 m.)Apr. 18
1436 Mr. Wright Goes Wrong—
Favorite (reissue) (19 m.)June 6
1160 The Green Archer—Serial (reissue) (15 ep.) ..June 13
1408 Guns A Poppin'—3 StoogesJune 13
1443 Arrivederci—Featurette (C'Scope) (19 m.) ..June 27

Metro-Goldwyn-Mayer—One Reel

- W-872 Saturday Evening Puss—
Cartoon (reissue) (7 m.)Mar. 8
W-873 Garden Gopher—
Cartoon (reissue) (6 m.)Mar. 22
C-838 Give and Tyke—C'Scope Cartoon (7 m.)..Mar. 29
W-874 Little Quacker—Cartoon (reissue) (7 m.)..Apr. 5
C-839 Timid Tabby—C'Scope Cartoon (7 m.)..Apr. 19
W-875 The Chump Champ—
Cartoon (reissue) (7 m.)Apr. 26
W-876 Safety Second—Cartoon (reissue) (7 m.)..May 3
C-840 Grin and Share It—
C'Scope Cartoon (7 m.)May 17
W-877 The Peachy Cobbler—
Cartoon (reissue) (7 m.)May 24
C-841 Feedin' the Kiddie—
C'Scope Cartoon (8 m.)June 17
W-878 The Framed Cat—
Cartoon (reissue) (7 m.)June 21
C-842 Seat Cats—C'Scope Cartoon (7 m.)July 26

Metro-Goldwyn-Mayer—Three Reels

- A-801 The Battle of Gettysburg—
C'Scope Special (30 m.)Oct. 5

Paramount—One Reel

- B16-3 Hooky Spooky—Casper (6 m.)Mar. 1
P16-4 Fishing Tackler—Noveltoon (6 m.)Mar. 29
E16-5 The Crystal Brawl—Popeye (6 m.)Apr. 5
E16-6 Patriotic Popeye—Popeye (8 m.)May 11
B16-4 Peekaboo—Casper (6 m.)May 24
P16-5 Mr. Money Gags—Noveltoon (7 m.)....June 7
H16-3 Sky Scrappers—
Herman & Katnip (6 m.)June 14
E16-7 Spree Lunch—Popeye (6 m.)June 21
P16-6 L'Amour the Merrier—Noveltoon (6 m.)..July 5
B16-5 Ghost of Honor—Casper (6 m.).....July 19

Republic—Two Reels

- 5683 Dangers of the Canadian Mounted—
Serial (reissue) (12 ep.)Jan. 14

Twentieth Century-Fox—One Reel

- 7703-2 Future Baseball Champs—
Movietone (C'Scope) (10 m.)Mar.
5703-4 A Bum Steer—
Terrytoon (C'Scope) (7 m.)Mar.
5733-1 African Jungle Hunt—Terrytoon (7 m.)....Mar.
7704-0 Bluefin Jury—Movietone (C'Scope) (8 m.)..Apr.
5704-2 The Bone Ranger—Terrytoon (C'Scope)....Apr.
5734-9 Daddy's Little Darling—Terrytoon (7 m.)..Apr.
7705-7 Orient Express to Hong Kong—
Movietone (C'Scope) (9 m.)May
5705-9 Gaston is Here—Terrytoon (C'Scope)May
5735-6 Love Is Blind—Terrytoon (7 m.)May
7706-5 Guardians of the North—
Movietone (C'Scope) (8 m.)June
5706-7 Shove Thy Neighbor—Terrytoon (C'Scope)..
5736-4 Beauty on the Beach—
Terrytoon (reissue) (7 m.)June
5707-5 Clint Clobber's Cat—Terrytoon (C'Scope)..
5737-2 All This and Rabbit Stew—
Terrytoon (reissue) (7 m.)July
7707-3 Tempo of Tomorrow—
Movietone (C'Scope) (9 m.)July
7708-1 Swamp Boat Sports—Movietone (C'Scope) ..Aug.
5708-3 Flebus—Terrytoon (C'Scope) (7 m.)Aug.
5738-0 Beaver Trouble—Terrytoon (reissue) (7 m.)..Aug.
7709-9 Midway Medley—Movietone (C'Scope)Sept.
5739-8 Goons from the Moon—
Terrytoon (reissue) (7 m.)Sept.

Universal—One Reel

- 3692 Monkeys are the Craziest—
Variety View (9 m.)Mar. 4
3614 Plumber of Seville—Cartune (7 m.)Mar. 11
3674 Junior Jamboree—Color Parade (9 m.)....Mar. 25
3693 Bears Go Rural—Variety View (9 m.)Apr. 1
3615 Box Car Bandit—Cartune (7 m.)Apr. 8
3616 Operation Cold Feet—Cartune (7 m.)May 6
3694 Brooklyn Visits Detroit—
Variety View (9 m.)May 6
3675 Crossroads of the Ages—
Color Parade (9 m.)May 20
3617 The Unbearable Salesman—Cartune (7 m.)..June 3

- 3695 Washington Zoo—Variety View (9 m.) ...June 17
3618 International Woodpecker—Cartune (7 m.)..July 1
3676 The Lion Dancers—Color Parade (9 m.)....July 1
3696 What is a Safari—Variety View (9 m.)....July 15
3619 To Catch a Woodpecker—Cartune (7 m.) ..July 29
3620 Goofy Gardner—Cartune (7 m.)Aug. 26
3697 Hot Reel—Variety View (9 m.)Aug. 26
3621 Round Trip to Mars—Cartune (7 m.)Sept. 23
3677 Hurray All Boats—
Color Parade (9 m.)Sept. 2
3698 Brooklyn Goes to New Orleans—
Variety View (9 m.)Sept. 23

Universal—Two Reels

- 3601 Song of the Grape—Special (20 m.)Mar. 3
3655 Swingin' and Singin'—Musical (15 m.)Mar. 11
3656 Riot in Rhythm—Musical (15 m.)Apr. 8
3657 Dance Demons—Musical (15 m.)May 6
3658 Record Hop—Musical (15 m.)June 3
3659 Salute to Song—Musical (15 m.)July 1
3602 So Proudly We Hail—Special (C'Scope) ...July 8
3660 Taps and Tunes—Musical (15 m.)July 29
3661 Rolling in Rhythm—Musical (15 m.)....Aug. 19

Vitaphone—One Reel

- 4307 Mouse Wreckers—
Hit Parade (reissue) (7 m.)Mar. 9
4711 Tweety and the Beanstalk—
Merrie Melody (7 m.)Mar. 16
4402 I'll Be Doggoned—Special (8 m.)Mar. 30
4308 Dough for the Do-Do—
Hit Parade (reissue) (7 m.)Apr. 6
4727 Bedevilled Rabbit—Bugs Bunny (7 m.)Apr. 13
4712 Boyhood Daze—Merrie Melody (7 m.)Apr. 20
4309 Fast and Furry-Ous—
Hit Parade (reissue) (7 m.)Apr. 27
4713 Cheese It, the Cat—Merrie Melody (7 m.)..May 4
4714 Fox Terror—Merrie Melody (7 m.)May 11
4310 Bear Feat—Hit Parade (reissue) (7 m.) ...May 18
4728 Piker's Peak—Bugs Bunny (7 m.)May 25
4715 Steal Wool—Merrie Melody (7 m.)June 8
4311 Each Dawn I Crow—
Hit Parade (reissue) (7 m.)June 15
4716 Boston Quackie—Merrie Melody (7 m.) ..June 22
4312 Bad Ol' Putty Tat—
Hit Parade (reissue) (7 m.)June 29
4729 What's Opera Doc?—Bugs Bunny (7 m.) ...July 6
4717 Tabasco Road—Merrie Melody (7 m.)July 20
4403 Tales of the Black Forest—SpecialJuly 27
4504 Alpine Glory—Scope GemAug. 3
4718 Birds Anonymouse—Looney Tune (7 m.)..Aug. 10
4719 Bucking the Devil—Looney Tune (7 m.) ..Aug. 17
4313 Hippy Hopper—
Hit Parade (reissue) (7 m.)Aug. 24
4730 Bugsy & Mugsy—Bugs Bunny (7 m.)Aug. 31

Vitaphone—Two Reels

- 40403 Pearls of the Pacific—Special (19 m.)Mar. 2
4103 Blue Danube—Scope GemJuly 13

NEWSWEEKLY NEW YORK RELEASE DATES

News of the Day

- | | |
|--------------------------|---------------------------|
| 290 Wed. (E)July 3 | 63 Friday (O)July 26 |
| 291 Mon. (O)July 8 | 64 Tues. (E)July 30 |
| 292 Wed. (E)July 10 | 65 Friday (O)Aug. 2 |
| 293 Mon. (O)July 15 | 66 Tues. (E)Aug. 6 |
| 294 Wed. (E)July 17 | 67 Friday (O)Aug. 9 |
| 295 Mon. (O)July 22 | 68 Tues. (E)Aug. 13 |
| 296 Wed. (E)July 24 | 69 Friday (O)Aug. 16 |
| 297 Mon. (O)July 29 | 70 Tues. (E)Aug. 20 |
| 298 Wed. (E)July 31 | |
| 299 Mon. (O)Aug. 5 | |
| 300 Wed. (E)Aug. 7 | |
| 301 Mon. (O)Aug. 12 | |
| 302 Wed. (E)Aug. 14 | |
| 303 Mon. (O)Aug. 19 | |

Fox Movietone News

- | | |
|---------------------------|---------------------------|
| 57 Friday (O)July 5 | 62 Thurs. (E) ...Aug. 1 |
| 58 Tues. (E)July 9 | 63 Tues. (O)Aug. 6 |
| 59 Friday (O)July 12 | 64 Thurs. (E)Aug. 8 |
| 60 Tues. (E)July 16 | 65 Tues. (O)Aug. 13 |
| 61 Friday (O)July 19 | 66 Thurs. (E)Aug. 15 |
| 62 Tues. (E)July 23 | 67 Tues. (O)Aug. 20 |

HARRISON'S REPORTS

Yearly Subscription Rates:

United States	\$15.00
U. S. Insular Possessions.	16.50
Canada	16.50
Mexico, Cuba, Spain.....	16.50
Great Britain	17.50
Australia, New Zealand,	
India, Europe, Asia	17.50
35c a Copy	

1270 SIXTH AVENUE

New York 20, N. Y.

A Motion Picture Reviewing Service
Devoted Chiefly to the Interests of the Exhibitors

Its Editorial Policy: No Problem Too Big for Its Editorial
Columns, if It Is to Benefit the Exhibitor.

Published Weekly by
Harrison's Reports, Inc.,
Publisher

P. S. HARRISON, Editor
AL PICOUULT,
Managing Editor

Established July 1, 1919

Circle 7-4622

A REVIEWING SERVICE FREE FROM THE INFLUENCE OF FILM ADVERTISING

Vol. XXXIX

SATURDAY, JULY 13, 1957

No. 28

WELCOME CHANGES IN DISTRIBUTION PATTERNS

Recent moves by Paramount, 20th Century-Fox and Walt Disney's Buena Vista Distributing Company toward multiple first-runs in neighborhood theatres, by-passing the key downtown run in a large city, seem to indicate that the distributors have realized that a change in release methods is necessary to meet the changing times.

In the case of Paramount, two pictures, "Loving You," which stars Elvis Presley, and "Omar Khayyam," will by-pass a Broadway run in New York and will instead open simultaneously in key neighborhood theatres throughout the city. 20th Century-Fox is following the same policy with "Bernardine," which stars Pat Boone, and Buena Vista will follow suit with "Johnny Tremain."

It is being pointed out, of course, that these distributors are not being entirely unselfish because the aforementioned pictures are not of a caliber that will win critical raves, and that an opening on Broadway or its counterpart in other large cities would not, in all probability, be profitable due to the high cost of advertising and exploitation required by such key openings.

There is merit to this claim, but the fact remains that, by resorting to multiple first-runs in the neighborhoods, the distributors will be merchandising the pictures in a manner that will result in a faster play-off and, quite possibly, greater returns to the theatres and themselves. This is particularly true of "Bernardine" and "Loving You," which will appeal primarily to teen-agers, and of "Johnny Tremain," which has a special appeal for younger children, for the key neighborhood theatres and the subsequent-runs will be able to show these pictures to the youngsters while they are still on their school vacation.

It is to be hoped that these multiple first-runs in neighborhoods will be successful, for it will prove to distribution that not all their pictures require a key downtown opening before going into general subsequent-run release. And if more multiple first-runs in the neighborhoods are instituted, it will serve greatly to relieve the product shortage that stems from a key downtown showing because of the clearance it imposes on sub-run theatres in the area.

* * *

While on the subject of changes in distribution patterns, it is interesting to note that 20th Century-Fox, in connection with "God Is My Partner," has not only designed a specialized merchandising campaign for

use by small-town theatres but it is also reversing traditional distribution procedures by first releasing the picture to the smaller communities in a given area before bringing it to the large cities.

As explained at a trade press conference this week by Charles Einfeld, the company's vice-president in charge of advertising, publicity and exploitation, "God Is My Partner" is a perfect small-town picture the kind that an energetic and enterprising exhibitor can play to advantage, because its tender story of a man's faith and generosity toward his fellow man makes for a heart-warming entertainment that has decided appeal for family audiences.

Einfeld pointed out that the picture, which is admittedly not a big one and could be bought at reasonable terms, offers the small-town exhibitor a fine opportunity for above-average profits, as well as a chance to gain prestige and stature within his community.

To help the exhibitors promote the picture in small communities, some of which have no newspaper and most of which have limited communication facilities, Einfeld and his competent staff have designed an imaginative, folksy-type promotion campaign that is in the best of taste and that can be handled with ease by the exhibitor at a cost that is within his limitations.

Included in the campaign are specially prepared radio spot announcements that can be delivered by local personalities, including a song entitled "God Is My Partner," which has been recorded for RCA Victor by the Statesmen, currently the most prominent inspirational vocal group in the South, led by Hovie Lister, an ordained minister, who will tour the South in connection with the film, which has won the endorsement of numerous religious leaders.

Among other showmanship techniques the campaign includes a series of attractive and appealing advertisements for use in communities that have newspapers, and where no newspapers are published the public can be reached through special two-color mailing pieces. The telephone, too, can be utilized, for the campaign includes a prepared neighborly narration that can be read by a theatre employee, such as the cashier, to drum up interest in the picture.

The small-town exhibitors will do well to get behind this picture enthusiastically with the advertising, publicity and exploitation "tools" that will be furnished to them by 20th Century-Fox, for if it proves successful it will serve to encourage the production of more family-type pictures, for which there seems to be a crying need, and it will also encourage the distributors to exert greater exploitation efforts to sell such films to the public in small towns.

"Bop Girl Goes Calypso" with Judy Tyler and Bobby Troup

(United Artists, July; time, 79 min.)

An average program musical that will be limited in appeal to youngsters who go for rock-and-roll and calypso songs. Centering around a popular rock-and-roll singer who changes to calypso when scientific data indicates that it is destined to be the next craze, the story itself is an innocuous trifle, but it serves well enough as a means to introduce the fourteen different songs and the musical acts, which include the Mary Kay Trio, The Goofers, Lord Flea, Nino Tempo and The Titans. There is nothing distinguished about either the direction or the acting, and the comedy is mildly funny at best. What might draw some people to the box-office is the fact that the leading role in the story is played by Judy Tyler, a pert and pretty newcomer, whose tragic death last week in an automobile accident received nationwide publicity:—

While working on a thesis called "Mass Hysteria and the Popular Singer," Bobby Troup, a young university psychologist, amasses scientific data that indicates that rock-and-roll music will soon be replaced by calypso. One evening, while making a survey at the Downbeat Club with Lucien Littlefield, his professor, Troup brings his statistical findings to the attention of George O'Hanlon, the club's manager, and Judy Tyler, its chief entertainer. O'Hanlon scoffs at his prediction, but Judy, drawn to Troup, cultivates his friendship. In the course of events Judy becomes convinced that Troup is right and she changes from rock-and-roll to calypso. O'Hanlon, resentful at first, soon agrees that it will become the next craze and he redecorates his club with a West Indies atmosphere and renames it the "Club Trinida." Meanwhile, romantic complications develop when Margo Woode, Troup's fiancée and a psychology researcher, learns of his interest in Judy, who in turn becomes indignant when she discovers that he has a girl-friend. Littlefield, confident that Troup and Judy are meant for each other, brings them together at the successful opening of the new club, and Margo, aware that she can no longer hold Troup, comforts herself by accepting a post as Littlefield's new assistant.

It was produced by Aubrey Schenck and directed by Howard W. Koch from a screenplay by Arnold Belgard, based on a story by Henrik Vollaerts.

Family.

"Pawnee" with George Montgomery,

Lola Albright and Bill Williams

(Republic, June 21; time, 80 min.)

Nothing unusual or extraordinary is offered in this Indians-versus-whites melodrama, which has been photographed in Trucolor. It is, however, a fair enough picture of its kind and should get by with the action lovers in double-billing situations. As in most stories of this type, the trouble between a wagon train of settlers and the redskins stems from the hot-tempered actions of one Indian who resents the invasion of the white man. George Montgomery makes an acceptable hero as a white man who had been raised by the Indian chief as his son but who leaves the tribe to join the wagon train as a guide. The usual complications result when Montgomery's background is discovered and he is suspected of being traitorous, but in the end he proves his loyalty. Considerable use has been made of library clips for the battle scenes. These have been edited into the staged action expertly, but they become obvious because the color photography in the clips is decidedly inferior to the quality of the rest of the photography:—

When a wagon carrying Francis J. McDonald and Lola Albright, his niece, becomes separated from a wagon train headed for Fort Baxter, Pawnee Indians, led by Crazy Fox (Charles Horvath), hot-blooded son of the Pawnee chief,

attack the wagon and leave Lola and her uncle for dead. They are rescued by Montgomery, dressed as an Indian, who guides them back to the train. Returning to the tribe, Montgomery reports Horvath's actions to the chief. It then comes out that Montgomery is a white man, and that he had been raised by the chief who had found him abandoned as a child. The chief advises Montgomery to join the wagon train and decide for himself where he belongs—the whites or the Indians. Before departing, Montgomery promises Charlotte Austin, an Indian maiden, that he will return to marry her. Discarding his Indian clothes, he joins the wagon train as a guide and during the trek a romance develops between him and Lola, although she had virtually promised to marry Bill Williams, leader of the wagon train. Montgomery traps Crazy Fox stalking the train and warns him not to attack. Williams, seeing them together from a distance, assumes that Montgomery is selling the whites out to the Indians, a belief that is seemingly confirmed when Montgomery, learning that the chief is dying, leaves the train to visit him. He arrives to find the chief dead. Crazy Fox, as new head of the tribe, orders Montgomery seized and instructs his warriors to attack the train. Charlotte frees Montgomery, who races back to the train to organize a defense after alerting the Cavalry at Fort Baxter. Though greatly outnumbered, the settlers hold back the attack until the Cavalry arrives and turns the tide of battle. Both Crazy Fox and Charlotte lose their lives during the battle, and when Montgomery embraces Lola, Williams gallantly steps out of their lives.

It was produced by Jack J. Gross and Philip H. Krasne, and directed by George Waggner, who collaborated on the screenplay with Louis Vittes and Endre Bohem.

Family.

"I Was a Teenage Werewolf"

with Michael Landon and Yvonne Lime

(Amer.-Int'l, June 19; time, 76 min.)

This horror type program melodrama should give pretty good satisfaction in theatres where such films are acceptable. The story is, of course, fantastic, but it has been handled so expertly that it holds the spectator in tense suspense. Michael Landon does good work as the teen-age victim of a fiendish psychiatrist, who, instead of helping the young man, uses him in an experiment that turns him into a monstrous creature, with teeth that look like an animal's fangs. There is no comedy relief, the action being grim throughout. The photography is good. The picture is being paired with "Invasion of the Saucer Men" in a horror package:—

Michael Landon, a teen-age student, is brilliant in his studies but wild in his behavior, ready to fight at the slightest provocation. At the suggestion of his school principal and a kindly detective who felt that the boy should be straightened out before he gets into trouble with the law, Landon is sent to Dr. Whit Bissell, a psychiatrist, for aid. Yvonne Lime, Landon's girl-friend, is pleased because she now felt that their future will be more secure. But instead of helping Landon, the doctor uses him as the subject of an experiment in regression. He injects the young man with a secret drug, which takes him back in time to a primitive, animal period in his evolution. As a result, Landon turns into a werewolf and kills several teen-agers. Finding himself transformed frequently into a werewolf, Landon begs the doctor to restore him to a normal life, but his pleas are in vain. Eventually, while in a transformation, Landon kills both the doctor and his assistant, and at the same time destroys all evidence of his transformation and the methods used to bring it about. His savage existence is finally ended by a police bullet, but before dying he resumes his normal appearance.

Herman Cohen produced it and Gene Fowler, Jr., directed it from an original story and screenplay by Ralph Thornton.

Adult fare.

"Invasion of the Saucer-Men" with Steve Terrell and Gloria Castillo

(*Amer. Int'l, June 19; time, 70 min.*)

An ordinary program melodrama. It is supposed to be science-fiction but it belongs more in the horror class. The action on the whole is rather unbelievable, but it does have its horrific moments, particularly in the scenes where severed hands are shown creeping about to touch human beings. The picture's chief asset lies in its exploitation possibilities; the peculiar-looking monsters from outer space could be played up to attract attention. The picture is being sold in a package with "I Was a Teen-age Werewolf," and they might go over well together. The photography is satisfactory:—

Steve Terrell and Gloria Castillo, sweethearts, are driving down a country road at night without lights when they suddenly hit a little green monster that had descended from outer space. Horrified, and unaware that they are being watched by other monsters, they abandon the car, rush to a farmhouse nearby and telephone the police. Although treating the call as a prank, the police rush to the scene and, instead of a green monster, they find the body of a man. Both youngsters are arrested on charges of manslaughter. Meanwhile an Army plane locates a flying saucer nearby and, upon investigation, the authorities find its occupants gone. Before long the monsters become a menace, carrying out a series of attacks and committing murders. Terrell and Gloria escape from the police and, in the course of several adventures, discover that light disintegrates the monsters. They quickly round up their teen-age friends, who destroy the monsters by shining the headlights of their cars on them in the middle of a country field.

James H. Nicholson and Robert J. Gurney, Jr., produced it and Edward L. Cahn directed it from a screenplay by Mr. Gurney and Al Martin, based on a story by Paul Fairman.

Family, but small children might be frightened by the horror scenes.

"Outlaw's Son" with Dane Clark, Ben Cooper, Lori Nelson and Ellen Drew

(*United Artists, July, time, 89 min.*)

This program western melodrama should give adequate satisfaction to the indiscriminating action fans, for it has plenty of movement and excitement. Other than for the action fans, however, it is so-so entertainment, for its story about an outlaw who seeks to prevent his son from following in his footsteps "wanders all over the lot." Moreover, the characterizations lack depth and clearly developed motivations, and its running time is much too long for what it has to offer. But, as indicated, those who are not too concerned about story values should find its mixture of hard-riding, gunfights, killings and some romantic interest to their taste. The direction and acting meet the demands of the script:—

Dane Clark, an outlaw, returns to his home town after an absence of 12 years to see his son, whom he had abandoned as an infant after the death of his wife. Ellen Drew, the boy's maiden aunt, who had devoted herself to his upbringing, is shocked by Clark's return and is torn between her former love for Clark and her fear that he will be a bad influence on the boy. The townspeople resent Clark's arrival but his son gradually warms up to him and he teaches the lad how to handle a gun. Resentment against Clark rises when the boy tries to settle a quarrel with a schoolmate by means of a gun duel. To get rid of Clark, Ellen falsely identifies him as a participant in a local bank holdup. Arrested, he breaks out of jail and flees once again. Ten years later, Ben Cooper, Clark's son becomes a deputy sheriff, as though to atone for his father's sins, and he divides his free time between Cecile Rogers, a genteel girl, and Lori Nelson, an earthly type. A change takes place in Cooper one day when he foils a stagecoach holdup and a fatally wounded outlaw confesses that he

and another outlaw had committed the bank holdup for which his father had been blamed. Embittered, he turns on his aunt and on the townspeople, and decides to turn crooked himself by utilizing his position to rob a stage carrying a big gold shipment. He joins forces with a notorious outlaw to accomplish the feat. Word of the intended holdup reaches Clark through the criminal grapevine and, to keep his son from making a break with the law, he rushes back to town and forms a strange alliance with the sheriff to thwart the holdup. Clark succeeds in stopping the crime, but not before he is fatally wounded by Cooper's partner. He lives long enough to warn Cooper against the lonely life of a hunted man and to win the boy's promise to lead an honorable life.

It was produced by Howard W. Koch and directed by Lesley Selander from a screenplay by Richard Alan Simmons, based on "Gambling Man," by Clifton Adams.

Family.

"The Rising of the Moon" with an All-Irish cast

(*Warner Bros., Aug. 10; time, 81 min.*)

This production proves that even a director of John Ford's caliber is unable to make a good picture without good story material. Photographed entirely in Ireland with an all-Irish cast of Abbey Theatre players, and made up of three unrelated stories that show different facets of Irish temperament and character, such as stubborn pride, loyalty and light gayety, the picture, though well made, is of doubtful appeal to the general run of audiences. It may, however, go over in art houses and in neighborhoods where the Irish element predominates. Most movie-goers probably will find it boring, for nothing significant is shown in any of the three episodes, although there is some humor here and there. Each episode is introduced by Tyrone Power but he plays no part in any of the stories. The photography is in a low key.

Under the subtitle "The Majesty of the Law," the first story deals with Noel Purcell, an elderly Irishman, who is faced with jail for failing to pay a fine after being convicted of assault against an enemy of his family. Although friends, including the man he had attacked, offer to pay his fine, and though he, himself, can afford to pay it, family pride forbids Purcell to give such satisfaction to his enemy and he proudly goes off to jail.

The second story, subtitled "A Minute to Wait," is a farcical tale that centers around the excitement and confusion at a country railway station when a train pauses during a short delay and the passengers rush to a bar nearby to quench their thirsts. Numerous humorous incidents serve to further delay the train's departure, and during the hubbub a romance develops between two young passengers.

The third story, subtitled "1921," centers around Donald Donnelly, a political prisoner, who had been sentenced to die on the gallows for a crime he had committed during the Black and Tan period of the "Troubles" in Ireland. While a crowd gathers in front of the prison to pray for Donnelly, two women, disguised as nuns, arrive at the jail and one of them, aided by a conspiratorial policeman, is permitted to visit the prisoner. She then helps him to escape by changing clothes with him. When the escape is detected, an alarm is given, but by this time Donnelly had managed to board an outgoing ship with the blessings of another sympathetic police officer, whose love for Ireland helps him to forget his manifest duty and to ignore a large reward for Donnelly's capture.

Michael Killanin produced it and John Ford directed it from screenplays written by Frank S. Nugent. "The Majesty of the Law" was based on a short story by Frank O'Connor; "A Minute to Wait" was taken from the comedy by Martin J. McHugh; and "1921" was inspired by Lady Gregory's play, "The Rising of the Moon."

Family.

**"An Affair to Remember" with Cary Grant
and Deborah Kerr**

(20th Century-Fox, July; time, 115 min.)

Excellent mass entertainment! It is a remake of the highly successful "Love Affair," which Leo McCarey wrote, produced and directed for RKO in 1939, with Irene Dunne and Charles Boyer in the leading roles. The present version, directed again by McCarey, is not only more enchanting and delightful than the original but it is also more lavish and is further enhanced by CinemaScope and De Luxe color. It is a romantic comedy-drama that starts off in a light mood and is highly amusing throughout the first half because of the witty dialogue and of the charming and genuine romance that blossoms between Cary Grant, as a debonair but notorious playboy, and Deborah Kerr, as a somewhat sophisticated cafe singer. In the second half the story gradually becomes more serious and it turns into an emotion-stirring drama that is so powerful in the closing scenes that one is unable to fight back the tears. Grant and Miss Kerr are ideally cast in the principal roles and both endear themselves to the audience because of the genuineness of their love. Thanks to the skillful and understanding direction, their acting is so perfect that one is touched deeply by the tragic circumstances that keep them apart and by their heartfelt joy when they are brought together again. The favorable word-of-mouth advertising the picture is sure to receive undoubtedly will make it one of the outstanding grossers of the year:—

Returning to New York from Europe on a crack trans-Atlantic liner, Deborah, who was supported in luxury by Richard Denning, her wealthy fiancée, meets Grant, a notable but notorious bachelor, who was on his way to marry Neva Patterson, a rich heiress. After a stopover at Villefrance, where Grant takes Deborah to meet Cathleen Nesbitt, his charming grandmother, they suddenly realize that they are deeply in love and make a pact: They agree to end their respective engagements and to give themselves six months in which to prove that they can earn their own living. And if they still love each other, they agree to meet on top the Empire State Building on a certain day and hour. Each lives up to the agreement, with Grant making his way as a portrait artist and Deborah enjoying a moderate success as a cafe singer. At the appointed hour, Deborah rushes to join Grant but meets with an accident that leaves her crippled. Grant waits vainly for her far into the night. Unwilling to inflict her misfortune on Grant, Deborah does not permit any one to notify him and she bravely earns her own way by teaching music. Grant, heartbroken, goes to Europe for a visit with his grandmother only to learn that she had died. Upon his return to New York, he manages to find Deborah's address and visits her to deliver a lace shawl left to her by his grandmother. She conceals the fact that she is crippled but he realizes her misfortune when he sees that she has one of his best paintings, which his agent had given to an unidentified crippled girl who had admired it. With tears in his eyes, he embraces Deborah and promises to take care of her.

It was produced by Jerry Wald and directed by Leo McCarey, who wrote the screenplay in collaboration with Delmer Daves, based on a story by himself and Mildred Cram.

Family.

**"Band of Angels" with Clark Gable,
Yvonne De Carlo and Sidney Poitier**

(Warner Bros., Aug. 13; time, 127 min.)

Photographed in WarnerColor and based on Robert Penn Warren's tempestuous novel of the South just prior to and during the Civil War, "Band of Angels" has been given top production values and emerges as a visual treat. It misses fire as a dramatic entertainment, however, for the story, which deals mainly with racial problems and miscegenation, has been handled in flamboyant melodramatic fashion and leaves much to be desired in all departments — writing, direction and acting. The treatment in a number of the scenes is so outdated that it will cause audiences to snicker. The picture's box-office chances no doubt will be enhanced by the drawing power of Clark Gable's name, and by exploitation of some of the story's sordid ingredients, such as the relationship between a millionaire plantation owner and a beautiful woman with a "drop" of Negro blood, whom he buys as a slave and who becomes his mistress, and the several lustful attempts made by different men to rape her. But whether these will be enough to offset adverse critical reviews and weak word-of-mouth remains to be seen. Gable, as the plantation owner (a "Rhett Butler" type), and Yvonne De Carlo, as the troubled and molested heroine, try hard to make something of their roles, but the strained and artificial story is too great a handicap for them to overcome:—

Brought up in luxury by her father, owner of a large Kentucky plantation, Yvonne's world collapses when he dies suddenly and it is revealed that her mother was a part-Negro slave. To make matters worse, a court order makes her a chattel of Ray Teal, a lecherous slave trader, to whom her father was financially indebted. Together with other slaves, she is put aboard a riverboat headed for New Orleans, where she is put on the auction block after successfully resisting Teal's efforts to rape her. There, she is bought by Gable, the wealthiest plantation owner in the area, who gives her choice quarters in his home and treats her like a lady, even though she resents being in his custody. His charm and kindness eventually win her heart and she becomes his mistress, although offered her freedom. With the advent of the Civil War, Gable moves to his plantation on the outskirts of New Orleans. Patric Knowles, a neighbor, attempts to seduce Yvonne, but she is saved by Sidney Poitier, Gable's colored overseer, whom he had reared and educated. Poitier, forced to flee for attacking a white man, joins the Union Army. Along with other planters, Gable burns his crops and frees his slaves, including Yvonne, whom he sends back to New Orleans after explaining that he cannot marry her because he, too, had once been a slave trader — something she would always resent. In the jumbled events that follow, Gable becomes a hunted fugitive for destroying the crops, and Yvonne has her troubles with Union soldiers who attempt to assault her, including one who was a former sweetheart and divinity student. In the end, Poitier, who found reason to hate Gable even though he had been his benefactor, captures him, but he relents at the last moment and helps him to escape aboard a ship bound for Europe, accompanied by Yvonne.

It was directed by Raoul Walsh from a screenplay by John Twist, Ivan Goff and Ben Roberts. No producer credit is given.

Strictly adult fare.

HARRISON'S REPORTS

Yearly Subscription Rates:

United States	\$15.00
U. S. Insular Possessions.	16.50
Canada	16.50
Mexico, Cuba, Spain.....	16.50
Great Britain	17.50
Australia, New Zealand,	
India, Europe, Asia	17.50
35c a Copy	

1270 SIXTH AVENUE

New York 20, N. Y.

A Motion Picture Reviewing Service
Devoted Chiefly to the Interests of the Exhibitors

Its Editorial Policy: No Problem Too Big for Its Editorial
Columns, if It is to Benefit the Exhibitor.

Published Weekly by
Harrison's Reports, Inc.,
Publisher

P. S. HARRISON, Editor
AL PICOUULT,
Managing Editor

Established July 1, 1919

Circle 7-4622

A REVIEWING SERVICE FREE FROM THE INFLUENCE OF FILM ADVERTISING

Vol. XXXIX

SATURDAY, JULY 20, 1957

No. 29

STORM CLOUDS GATHERING

That the problem of delayed availabilities has become one of the most serious and pressing problems faced by the great majority of exhibitors is indicated by the protest action taken last week at a meeting of the Wisconsin unit of National Allied's Emergency Defense Committee.

The meeting was attended by operators of 40 subsequent-run theatres in the city of Milwaukee who unanimously adopted a strong resolution charging the distributors with employing methods that are destroying the orderly and regular availability of motion pictures to the subsequent-run theatres in Milwaukee.

The resolution added that "this destructive method of availing motion pictures to Milwaukee subsequent-run theatres is contributing toward their economic collapse and a steady deterioration of their economic position which will ultimately result in complete financial disaster to all subsequent-run exhibitors in the city of Milwaukee."

It was resolved additionally "that the distributors be advised that unless orderly and regular availabilities are re-established for the subsequent-run theatre, exhibitors will be forced to find it necessary to eliminate the showing of all motion pictures which will not be made available to the subsequent-run city exhibitors on regular availability."

The resolution also expresses the "hope" that "the distributors will re-establish an orderly and regular availability for these theatres on all pictures by August 1, 1957, in order to avoid such drastic action as contemplated by these exhibitors in a last desperate effort for self-preservation."

Following the adoption of the resolution, Ben Marcus, who heads the Wisconsin EDC committee and who is a former president of National Allied, issued the following statement:

"The unreasonable delay in making pictures available to the subsequent-run theatres after first-run seriously affects the box-office potential of such productions, in that the momentum of public interest created by national and local first-run advertising campaigns is unduly and unnecessarily dissipated, resulting in huge attendance losses to the subsequent-runs.

"The whole problem results from the false economy practiced by the distributors in not supplying an adequate number of prints, which if not corrected, will ultimately boomerang to the detriment of the distributors by accelerating the closing of many more subsequent-run theatres."

In threatening to boycott pictures that are not delivered in time to be played on regular availabilities,

the Milwaukee subsequent-run theatres will follow a policy that is reportedly employed by the sub-run exhibitors in Baltimore, Cleveland and Chicago, and that apparently is getting the desired results, for since such a policy seriously affects the distributors' receipts they somehow manage to find the necessary prints required in these situations.

Even when a picture is delivered in time to be played on regular availability, the exhibitor nowadays has his hands full trying to draw a sufficient number of paying customers. But when he is plagued by delayed availabilities the exhibitor's difficulties increase because a picture that reaches him long after it should have been played generally has lost considerable value as an attraction.

Mr. Marcus states that the whole problem results from the false economy practiced by the distributors in not supplying an adequate number of prints, but, as it has been pointed out in these columns previously, other exhibitor leaders are of the opinion that the print shortage is not as serious as many believe, and that it is being used by some distributors as an excuse to camouflage marketing devices aimed at milking a picture's potential profit from the more lucrative first-run showings.

Whether the print shortage is actual or fancied, the distributors would do well to consider the action taken in Milwaukee as a warning signal that they had better act quickly to correct delayed availabilities lest exhibitors in other metropolitan areas adopt a policy of passing up for keeps pictures that are not made available in orderly fashion.

ARBITRATION TALKS CONTINUE BUT PROGRESS REMAINS SECRET

The joint exhibitor-distributor conference on conciliation and arbitration in the motion picture industry reconvened in New York this week after having been in recess since June 18. Like the previous meetings, this three-day session was closed to the press and the only information available is that contained in an official statement issued after the meeting was adjourned.

This statement merely points out that the discussions covered a number of subjects in the proposed conciliation-arbitration system, but that several other subjects still remain awaiting study. These subjects were not identified.

The statement added that, because of the difficulty of assembling all the conference representatives during the summer weeks ahead, the conference will remain in adjournment until September 16, when it will reconvene once again in New York.

**"Man of a Thousand Faces" with
James Cagney, Dorothy Malone and
Jane Greer**

(Univ.-Int'l, October; time, 122 min.)

Biographical of Lon Chaney, the famed motion picture star who passed on more than 25 years ago, "Man of a Thousand Faces" is a strong emotional drama that should go over very well with the general run of audiences. James Cagney turns in a topnotch dramatic performance as Cagney, and he is given ample opportunity to don the weird and grotesque makeups that made Chaney famous. The story, however, is concerned mainly with Chaney's tortured personal life rather than his professional career, and what emerges is a moving account of a man whose first marriage hits a bumpy road when his wife discovers that his parents are deaf mutes, and who becomes embittered and unforgiving when she abandons him and their small son to pursue a singing career. There are a number of tear-jerking situations throughout, particularly toward the finish, where the son, grown to manhood, comes in conflict with his father because of his unrelenting efforts to keep him from knowing his mother, who had realized her mistake and who was starved for the love of her boy. Dorothy Malone, as the first wife, and Jane Greer, as the second wife, are very good, as are the other players in the competent cast. Worked into the story in clever fashion are scenes that show Cagney, as Chaney, performing in such memorable films as "The Hunchback of Notre Dame," "The Unholy Three," "The Miracle Man" and "The Phantom of the Opera." The photography, in black-and-white CinemaScope, is first-rate, but much of it is in a low key:—

Chaney (James Cagney), a song-and-dance man, marries Clea Creighton (Dorothy Malone), a chorus girl. Elated when he learns that she is going to have a child, he takes her home to meet his parents, but she is shocked to discover that they are deaf mutes and fears that her child will be born with the same affliction. The child is born normal but the pre-birth strain leaves a permanent scar on the couple and their relations deteriorate further when Clea resumes her career and gets a nightclub singing job over Chaney's objections. Chaney is compelled to take his child along with him to the theatre, where Hazel Bennett (Jane Greer), a showgirl, virtually becomes a second mother to the boy. Clea becomes more troublesome and climaxes it one night by coming into the theatre while Cagney performs and swallowing acid onstage. Her life is saved, but her vocal chords are irreparably damaged and the incident culminates in a divorce. Having lost his theatre job, Chaney goes to Hollywood to work as an extra. Meanwhile the Court places his son in an orphanage until he can provide him with a proper home. Hazel turns up at this point and Chaney marries her, happy to have a step-mother for his son. Aided by Clarence Locan (Jim Backus), a press agent, Chaney wins his first important film role and before long becomes a top star, famed for his make-up talents. Complications arise years later when Clea, destitute and ill, shows up and begs to see her son (Roger Smith), now grown to manhood. Chaney, still relentlessly bitter toward her, refuses permission. Learning about his mother, Chaney, Jr., becomes estranged from his father and goes to live with her. This turn of events leaves Chaney heartbroken, and his troubles increase when he becomes seriously ill

with throat cancer. Shortly before he dies, however, he becomes reconciled with his son.

It was produced by Robert Arthur and directed by Joseph Pevney from a screenplay by R. Wright Campbell, Ivan Goff and Ben Roberts, based on a story by Ralph Whellwright.

Family.

**"Jeanne Eagels" with Kim Novak,
Jeff Chandler and Agnes Moorehead**

(Columbia, August; time, 109 min.)

Those who are not too critical should find this to be a fairly good, if somewhat unpleasant, dramatic offering. Supposedly biographical of the life and career of Jeanne Eagels, but admittedly a mixture of fact and fiction, the story is concerned with the rise and fall of this actress, who skyrocketed to Broadway fame in the 1920's. The chief trouble with the picture as an entertainment is that the story has an artificial quality — nothing that happens rings true. Moreover, no sympathy is felt for the principal character, for she is depicted as an opportunistic young woman who uses any means to further her career, even though it brings heartbreak to others, and who becomes addicted to drink and drugs when success fails to bring her happiness. Kim Novak, as Miss Eagles, shows fine improvement as an actress, but as yet she does not seem to possess the acting talent required to effectively put over a strong dramatic role. Jeff Chandler is no more than adequate in a stereotyped role as a carnival owner who starts her on the road to fame and who comes to her aid throughout the years, even though she considers his love secondary to her ambitions. Since Miss Eagles fame was limited and there are relatively few movie-goers who are acquainted with her career, the picture's drawing power will depend heavily on the popularity of Miss Novak and Chandler. The photography is fine:—

Having failed to win a bathing beauty contest in a cheap midwest carnival operated by Chandler, Kim coyly prevails upon him to give her a job with his outfit, which was headed toward New York. She wins his heart and induces him to let her appear in all sorts of carnival acts, particularly those that give her a chance to display her sexiness. When they arrive in New York, Chandler becomes partners with his brother in a Coney Island amusement park and is prepared to offer Kim a permanent job as his wife, but her sights are higher. She coaxes Agnes Moorehead, a famed dramatic coach, to take her under her wing and is soon rewarded with a bit part in an out-of-town show. She gets another break when circumstances help her to replace the star one night and she scores decisively in the part. This leads to her being granted the lead in another play, and during rehearsals she gains wide publicity by carrying on an affair with Charles Drake, a Philadelphia socialite, who was separated from his wife and children. One day Virginia Grey, a fading star, asks Kim to use her influence to have her producer read the play "Rain," explaining that the leading role would enable her to make a comeback. Instinctively recognizing it as a great play for herself, Kim circumvents Virginia by tying up the rights and persuading her producer to let her make her debut in it. She scores a sensational success when the play opens on Broadway but her triumph is diluted by the shocking news that Virginia had committed suicide. Kim soon gets over her re-

morse and goes on to marry Drake, against the advice of Chandler, who still loved her. The marriage proves to be an unhappy one and by the time she divorces Drake, Kim becomes a heavy drinker and starts using drugs. These habits cause her to miss so many performances that Actors Equity, after numerous warnings, suspends her for 18 months. Chandler, now wealthy, comes to her aid by arranging for her to appear in vaudeville, over which Equity had no jurisdiction. She turns over a new leaf and cuts out her bad habits. One day, however, she is molested in her dressing room by a vaudeville performer who believed that her past had made her an easy target for men. She shakes him off, but the experience disturbs her so much that she resumes drinking and drug addiction, which soon takes its toll. She dies friendless and, except for Chandler, unmourned.

It was produced and directed by George Sidney from a screen play by Daniel Fuchs, Sonya Levien and John Fante. Adult fare.

**"Courage of Black Beauty" with
John Crawford, Mimi Gibson and
John Bryant**

(20th Century-Fox, July; time, 78 min.)

Photographed in Pathe color, "Courage of Black Beauty" is a wholesome program picture about a young boy and his horse, and about different circumstances that cause strained relations between the youngster and his well-meaning father. As an entertainment, however, it will appeal mainly to children. Most adults probably will find the story too childish to be of interest to them, and the extremely slow-paced action will not help to hold their attention. Moreover, the players are virtually unknown, and neither the direction nor the acting are anything to brag about. The color photography is good, but the editing is choppy:—

John Crawford, a 10-year-old motherless boy, arrives home at a small horse ranch owned by John Bryant, his father, after being away at boarding school for almost a year. Relations between the boy and his father become strained immediately when the lad is brusquely stopped from playing with a noisy toy airplane at a time when one of the horses is giving birth to a colt. But father and son become pals again when the youngster is given the colt as a gift. He names the colt Black Beauty and it grows up to be a beautiful and spirited animal to whom he is completely devoted. Several incidents concerning the horse's spirited nature, coupled with the possibility that he might have inherited a wild streak from his sire, cause the boy's father to think of getting rid of the animal. He is eventually induced to retain the horse but the crisis leaves relations with his boy strained, and the lad seeks comfort in the friendship of Diane Brewster, a young widow who owned an adjoining ranch, and Mimi Gibson, her 7-year-old daughter. Complications arise when Bryant, who was a theatrical lawyer, permits an actress client to ride Black Beauty without his son's permission and the animal is injured seriously in an accident. A question arises as to whether or not the horse should be destroyed, and little John, blaming his father, becomes uncontrollable and is put under a doctor's care. In the end, kindly stable hands nurse the horse back to health and the overjoyed lad becomes reconciled with his father.

It was produced by Edward L. Alperson and directed by Harold Schuster from a screenplay by Steve Fisher.

Family.

**"A Town Like Alice" with
Virginia McKenna and Peter Finch**

(Rank Organization, July; time, 107 min.)

Of the British-made pictures thus far offered to American exhibitors by the new Rank Organization, "A Town Like Alice" is without question the best. The subject matter, however, is quite grim, for it centers around a band of British women and children who become prisoners of the Japanese when they overrun Malaya and who are forced to march hundreds of miles from one camp to another in search of food, shelter and medicine. Shot mostly on location, it is at once a tender and poignant account of human suffering and endurance, presented so skillfully and with such conviction and realism that it grips one's attention throughout and keeps one gulping because of its emotional impact. Most of the action is so grim that the few light touches of comedy here and there come as a welcome relief. Every one in the competent all-British cast performs excellently, but acting honors go to Virginia McKenna for her outstanding work as a young secretary who assumes leadership of the women and understandingly guides them through their trials and tribulations. It will not be an easy picture to sell to the public but all who see it will find it dramatically impressive:—

When the Japanese occupy Malaya, Virginia and a group of other British women and children are separated from their menfolk and, under guard, are forced to walk more than 50 miles to a prison camp. They arrive at their destination worn and exhausted only to be told that no food or shelter is available for them and that they must move on to another camp. This experience is repeated several times, and as they trek through hundreds of miles of swamps and jungles the group grows smaller because of the deaths of children and other weaker members. During the arduous trek, Virginia meets Peter Finch, a captive Australian assigned to driving a truck, who does all he can to ease the sufferings of the women by stealing food and drugs for them. A strong bond develops between Virginia and Finch, and one day he steals several chickens from a sadistic Japanese captain. The theft is traced to Finch and, as a warning to others, is cruelly crucified in front of Virginia and the other women, who are then ordered to move on. The sadly depleted party finally reaches a native village as yet untouched by the Japanese, and Virginia persuades the village elders to permit the British women to remain and earn their keep by working in the rice fields. Here, they survive until the end of hostilities. Long after the war, Virginia returns to the Malayan village for a visit and learns that Finch had somehow survived his ordeal. She verifies this fact and flies to his home town in Australia only to learn that he had gone to London to look for her. She remains in Australia where they are soon reunited upon his return.

It was produced by Joseph Janni and directed by Jack Lee from a screenplay by W. P. Lipscomb and Richard Mason.

Best suited for mature audiences because of the grim subject matter.

**FIRST,
I'D BETTER
TAKE CARE OF
WILL ROGERS
HOSPITAL...**



Nothing Like An Early Start...

The Christmas Salute this year comes in August, and it's combined with the Audience Collection. This will make it easier for Industry Employees to bring greater healing to more patients at Will Rogers for the Drive is well ahead of the crush of other holiday appeals. Early gifts, and bigger gifts, are needed because your hospital is...

Now Treating All Chest Diseases

2 BIG JOBS TO DO AT ONCE
Get them done in August—before the rush!

Audience Collection AND THE *Christmas Salute*

FROM THEATRE-PUBLIC

Exhibitors are urged to get behind the Audience Collection. It's vital to the support of your hospital's healing and research work. Show the Deborah Kerr trailer and take up Audience Collection.

**WEEK BEGINNING WEDNESDAY
AUGUST 7 through 14**

FROM INDUSTRY EMPLOYEES

Employees are asked only once a year for this help. Make this year a better one! Every employee signs the Scrolls and gets membership card. Send tangible holiday greetings to fellow employees. Help your hospital, and yourself!

**START THIS ON WEDNESDAY
AUGUST 7 (Finish in August)**

**WILL ROGERS MEMORIAL HOSPITAL
AND RESEARCH LABORATORIES**

NATIONAL OFFICE: 1501 BROADWAY, NEW YORK 36, N. Y. • *Saranac Lake, N. Y.*

HARRISON'S REPORTS

Yearly Subscription Rates:

United States\$15.00
U. S. Insular Possessions. 16.50
Canada 16.50
Mexico, Cuba, Spain..... 16.50
Great Britain 17.50
Australia, New Zealand,
India, Europe, Asia 17.50
35c a Copy

1270 SIXTH AVENUE

New York 20, N. Y.

A Motion Picture Reviewing Service
Devoted Chiefly to the Interests of the Exhibitors

Its Editorial Policy: No Problem Too Big for Its Editorial
Columns, if It is to Benefit the Exhibitor.

Published Weekly by
Harrison's Reports, Inc.,
Publisher

P. S. HARRISON, Editor
AL PICOULT,
Managing Editor

Established July 1, 1919

Circle 7-4622

A REVIEWING SERVICE FREE FROM THE INFLUENCE OF FILM ADVERTISING

Vol. XXXIX

SATURDAY, JULY 27, 1957

No. 30

VOGEL PUTS ON THE GLOVES

The internal struggle for control of Loew's, Inc., which for many months has had a drastic adverse effect on the operations of the company, broke out into the open this week with the issuance of an unusually strong and frank statement by Joseph R. Vogel, president, who announced that a special stockholders' meeting will be held in New York on September 1 to remove Joseph Tomlinson of Canada, and Stanley Meyer, his associate, from the board of directors.

In his statement, Vogel charged that Tomlinson and Meyer, with the constant guidance of Louis B. Mayer, who was ousted as MGM's production chief in 1951, have been actively attempting to seize control of the company against the interests of the stockholders, and that Mayer is attempting to recapture his position through the "Tomlinson-Meyer machinations."

Vogel added that the attack "inspired" by Mayer and "led" by Tomlinson and Meyer has virtually paralyzed the ability of the board of directors to function, has obstructed the policies and programs of the company's management, and is endangering the equity of investors.

The lengthy statement charges also that, as the price for peace, Tomlinson, who claims to be the largest individual stockholder in the company, has been seeking to make Stanley Meyer president, himself chairman of the board, and Louis B. Mayer a paid adviser under contract to the studio.

After citing details of the alleged campaign of obstruction and harassment carried on for many months by Meyer and Tomlinson, with Mayer as their "guiding spirit," Vogel had this to say:

"For a long time I remained silent. This was due to my desire not to expose our internal quarrels to public gaze lest this injure our company. Such forbearance was mistaken for weakness. As often is the case, it accelerated new attacks in the hope that one more blow might wear down the management, cause resignations of board members, and that our company might fall into the hands of the attackers. When it became clear that more injury would be done to our company by paralysis than from exposure, I determined to submit the facts to our stockholders."

As it is well known to most industryites, the internal affairs of Loew's, Inc., have been in a constant state of turmoil for the past few years because of the activities of dissident stockholder groups that sought either to institute changes in company policies or to unseat the management and gain control. All this, coupled with the economic upheaval that has affected the overall industry, has had a disastrous effect on the

stability of the company and it has slipped considerably from its former position as the top company in the business.

When Joe Vogel assumed the presidency last October, he immediately launched a thorough housecleaning program aimed at effecting economies, revitalizing operations and restoring the company to its former eminence. And to bring about reforms, he took bold action on many matters, including the charges of nepotism. But as Vogel himself frankly admits, much more could have been done if he had not been hindered and obstructed.

To avoid a proxy fight last winter, Vogel supported a harmony plan that, in effect, gave Tomlinson six members of the 13-man board of directors, thus creating an evenly divided board, with himself as the only director who was an experienced executive in the motion picture business. This move has not proved successful, for, as Vogel states it: "Any absence shifted the majority of the closely divided board, prevented the effective operation of the company, and subjected the officers of the company to dire threats of seizure of control. In such an atmosphere, intrigue, conspiracy and political manipulation took the place of constructive business effort."

To correct this condition, the stockholders at the forthcoming special meeting will also be asked to enlarge the board from 13 to 19 seats, and to fill the new and vacant posts so that an effective working majority of independent directors can be given to management.

Vogel is to be commended for the courageous step he has taken to seek a showdown with the Meyer-Tomlinson-Mayer faction, and, if industry sentiment in his favor is any gauge, he should emerge the undisputed victor. This is as it should be, for his vast experience garnered from more than 40 years in the employ of Loew's, Inc., his thorough knowledge of exhibition gained from the many years he spent as head of the far-flung Loew's Theatre circuit, and his keen understanding of box-office values and public film tastes, mark him as a top industry executive who is without question decidedly qualified to guide the company's affairs and restore it to a profitable basis.

Vogel has accomplished much in the relatively short period of time since he assumed the presidency, but he has been hampered so much by internal strife that he has yet to be given a fair opportunity to prove his worth. Given such an opportunity, there is every reason to believe that he will amply demonstrate his ability as administrator of a giant motion picture company and that Metro will once again resume its profitable status as a vital and dependable source of top quality product.

**"Valerie" with Sterling Hayden,
Anita Ekberg and Anthony Steel**

(United Artists, August; time, 84 min.)

Credit is due producer Hal Makelim for striving to make a somewhat different dramatic entertainment. Unfortunately, the net result is a program drama of doubtful appeal, for the theme is dismal and unpleasant, and its treatment is confusing. Set in a western community in the post-Civil War days, the story centers around the courtroom trial of a prominent citizen who is charged with shooting his wife and murdering her parents but who finds the townspeople sympathetic because of his claim that his wife was a wanton woman. What makes the story somewhat different is that, through flashbacks, it is presented in three versions, each of which represents the viewpoint of a different witness. This treatment, however, makes for action that is more erratic than intriguing, and by the time the truth comes out one's interest in the whole is diminished considerably. The direction and acting are of routine quality:—

Sterling Hayden, a Civil War hero and prominent rancher, is arrested for seriously wounding Anita Ekberg, his wife, and killing her parents. At his trial, it is made clear that the defense will try to prove that Anita wanted to cheat Hayden of his money, and that she had carried on affairs with Anthony Steel, a local minister, and Peter Walker, Hayden's younger brother. Steel is the first witness called and his testimony discloses that Anita had appealed to him for help because life with Hayden had left her in a constant state of physical and mental torment. Upon learning that she was going to have a baby, he had decided to take her to the safety of her parents' home, even though Hayden had tried unsuccessfully to stop them and had accused them of running away together. Hayden testifies next and he charges that, immediately after his marriage, Anita was disappointed to learn that he had sold his cattle to pay off family debts. She not only refused to consummate their marriage, but had carried on an affair with Steel and had seduced his younger brother. He charges also that he could not have fathered her expected baby, and claims that he had killed her parents in self-defense when he went to their home to get Anita. Learning that Anita had regained consciousness, the Judge moves the court to the hospital to hear her testimony. She reveals that Hayden had married her to obtain a substantial dowry offered by her father, and that she had agreed to the marriage to respect her parents' wishes. From the start Hayden had treated her brutally and had sadistically tried to make it appear as if she was wanton in order to have an excuse to kill her. When evidence of Hayden's brutality is confirmed by cigar burns on Anita's body, both Hayden and a henchman suddenly draw their guns, hold every one at bay and grab Anita from her bed to utilize her as a hostage in an attempt to escape. But Hayden's maligned younger brother kills them both in a gun duel and rescues Anita.

It was produced by Hal R. Makelim and directed by Gerd Oswald from a screenplay by Leonard Heideman and Emmett Murphy. Adult fare.

**"Gun Glory" with Stewart Granger,
Rhonda Fleming and Chill Wills**

(MGM, August; time, 89 min.)

A pretty good western, photographed in CinemaScope and Metrocolor and offering better-than-average marquee value in the names of Stewart Granger and Rhonda Fleming. Centering around a notorious gunman and gambler who returns to his home-town to start a reformed life but who is forced by circumstances to resort to his guns, the story itself offers little that is unusual, but it holds one's interest well because of the good direction and competent acting. Granger is sympathetic and courageous as the reformed gunslinger, and he speaks his lines without any trace of his usual British accent. Miss Fleming, too, is good as a young widow who becomes Granger's housekeeper and helps heal the rift between him and his 17-year-old son. An appreciable quota of suspense is worked into the proceedings

and there is more than a fair share of exciting action. The outdoor backgrounds and the color photography are first-rate:—

Returning to his farm ranch after an absence of three years, Granger finds that his wife had died and that Steve Rowland, his 18-year-old son, feels nothing but contempt for him because of his reputation as a gunslinger and gambler. Granger assures the young man that he was determined to turn over a new life and joins him in running the farm. But when he goes to town for supplies, trouble looms when James Gregory, a ruthless cattleman, rides in with a group of gunmen and announces that he aims to drive 20,000 head of cattle through the valley for feed and water, even though it means ruin to the community. The townspeople, headed by Chill Wills, their preacher, protest, but they are laughed at by Gregory. When Granger warns Gregory that he will not permit the cattle to pass through his land, one of the gunmen attempts to shoot him down, but Granger, faster on the draw, kills him. Granger's action is denounced by Jacques Aubuchon, an embittered, crippled storekeeper, who was obviously motivated by jealousy over the admiration felt for Granger by Rhonda Fleming, whom he had raised with fanatic protectiveness ever since the death of her parents. Rhonda defends Granger's action and goes to work for him as a housekeeper when Aubuchon becomes abusive. Granger warns the townfolk that they must resort to force to combat Gregory but, egged on by Aubuchon, they ignore his advice. When one of them is killed by Gregory's gunmen, however, they realize that they must follow Granger's advice. They head for Gregory's camp but prove no match for his gunslingers, who start running the cattle through the territory. Granger takes matters in hand and, by employing dynamite, closes a strategic mountain pass and stampedes the cattle to the rear. Gregory and a henchman go to Granger's ranch, make captives of his son and Rhonda and prepare to kill him when he shows up. Their plan is frustrated when the son manages to grab a gun and shoot them down before they can kill Granger. The experience proves to young Rowland that there are times when a man must use a gun. His feelings toward his father undergo a complete change, much to the happiness of Rhonda, who had accepted Granger's proposal of marriage.

It was produced by Nicholas Nayfack and directed by Roy Rowland from a screenplay by William Ludwig, based on the novel "Man of the West," by Philip Yordan.

Family.

**"The Young Don't Cry" with Sal Mineo,
J. Carol Naish and James Whitmore**

(Columbia, August; time, 89 min.)

This overlong program melodrama will have to depend heavily on the rising popularity of Sal Mineo. As an entertainment, it is drab and dreary, and its sombre story of convict and orphanage life in the South is, for the most part, pointless. Moreover, it is given more to talk than to movement, and whatever exciting action does take place is too brutal and inhuman to be considered entertaining. The one point that seems to be made clear in the story is that Mineo, as a 17-year-old orphan, seeks to determine whether he should go through life acting tough and riding roughshod over every one, or whether he should follow his basic instincts of human compassion, but the plot is so vague and involved that one loses interest in the proceedings. Mineo's acting is competent enough but neither he nor the other players succeed in making their characterizations meaningful. There is no romance or comedy relief, and the drab Bayou backgrounds accentuate the moodiness of the theme:—

Mineo, one of the older boys in a Southern orphanage, comes to the defense of the smaller boys when they are bullied by bigger ones, but every time he does so he gets into trouble with the head of the orphanage and is punished by a loss of privileges. Gene Lyons, who had been brought up in the orphanage and who had become a millionaire, visits the institution for a short stay and takes a liking to

Mineo. He advises Mineo to be tough, but the young man is reluctant to accept the advice because he knew that Lyons had gained his wealth by ruthless methods and that he was more feared than respected. In the course of events, Mineo becomes friendly with James Whitmore, a convict working with a road gang, who had a burning hatred for J. Carroll Naish, the sadistic and brutal prison warden, whose guards were equally vicious. One day Whitmore manages to escape and hides out on a small island nearby while Naish and his henchmen carry on a fanatical search for him. Mineo, visiting the island in a small sailboat he had built, is captured by Whitmore who threatens to kill him unless he helps him to escape. With Whitmore hiding in the bottom of the boat, Mineo sets sail for the open sea, but when the boat comes to a narrow point in the bay, Naish spots it and fires a warning shot to stop. The bullet mortally wounds Whitmore who, still unseen by Naish, slips to his death in the water with a final plea that Mineo say nothing to Naish about his presence on the boat. Despite a cruel beating given to him by Naish, Mineo denies helping Whitmore so as not to give Naish the satisfaction of knowing that he had not escaped. Enraged by Naish's insane rage, Lyons puts a stop to the beating and uses his influence to get him fired. Lyons once again offers to help Mineo, but the lad declines with thanks, convinced that he does not have to lean on any one and that he can make his own way in life without being tough.

It was produced by Philip A. Waxman and directed by Alfred L. Werker from a screenplay by Richard Jessup, based on his own novel. Adults.

"That Night" with John Beal, Augusta Dabney and Shepperd Strudwick

(Univ.-Int'l-RKO, Sept.; time, 88 min.)

Although produced on a relatively modest budget, "That Night" is a most compelling drama, finely directed and acted. It grips one's attention throughout because the story has a real-life quality that can be understood and appreciated by all who see it. Just how it will do at the box-office, however, is problematical, for many people, particularly those who are sensitive, might shy away from its grim subject matter, which deals with the physical and mental torment that results when a family man suddenly suffers a severe heart attack. What gives the picture strong dramatic power is the realistic fashion in which the story unfolds. John Beal, who does excellent work, is entirely believable as a typical Connecticut-New York commuter who is harassed by business pressures and by a continuing conflict with his well-meaning wife over his late business hours. The sudden heart attack he suffers while hurrying home one night; his being removed from a train and taken to a cold city hospital; the anxiety that strikes his wife when the police come to her home to notify her of his predicament; the successful efforts to keep him alive during the first few critical days; his slow but sure recovery; the warm, loving and understanding relationship that is re-established between husband and wife as a result of the tragic experience—all this is depicted with such naturalness that one cannot help but be moved. Augusta Dabney, as Beal's wife, is highly sympathetic and convincing, and a fine portrayal is delivered by Shepperd Strudwick as the understanding family doctor and close friend. The story was originally presented as a teleplay on the Robert Montgomery TV show:—

As a writer of television commercials, Beal finds himself in a constant state of tension, aggravated by a home life that had become strained and unhappy because of his unpredictable business hours. After 15 years of marriage, Augusta, his wife, had become a frustrated woman because of his tense pattern of living and quarrels with him frequently. One day Beal promises to return home early from the office to celebrate the birthday of one of their three children. But the pressure of work delays him once again and as he reaches his train after a mad dash to the station, he suddenly gets a severe stab of pain in the chest. Gasping for air, he manages to board the train before it moves out.

The conductor, notified of his illness, stops the train at the first station and a police radio car rushes him to a city hospital, where he is placed on the critical list. Meanwhile Augusta, accustomed to Beal's failure to keep a promise, goes to bed unhappily. She is awakened by a town policeman who notifies her of Beal's illness, and she immediately telephones Strudwick, who has Beal moved to a private hospital after examining him. The next few days that follow are critical ones for Beal and a torment of concern for Augusta, but she and the children bravely face the uncertain future. The tension is relieved when it becomes apparent that Beal will survive. The weeks of slow recovery that follow bring Beal and Augusta together again in the kind of loving relationship they knew when they were first married, and it gives them an opportunity to reappraise their lives and make plans for new-found happiness in the future.

It was produced for RKO Radio Pictures by Himan Brown and directed by John Newland from a story and screenplay by Robert Wallace and Jack Rowles.

Best suited for mature audiences.

"Apache Warrior" with Keith Larsen, Jim Davis and Eugenia Paul

(20th Century-Fox, August; time, 74 min.)

A good Indian-Cavalry outdoor melodrama, suitable for the lower half of a double bill. The production is good, the direction satisfactory and the acting by the entire cast competent. The story presents the Indians in a different light. The hero is a young Apache who offers his services to the U. S. Army so that he may help his people to live in peace with the whites instead of continuing resistance incited by renegade Apaches. Another troublesome factor is the commander of the Army post, an unreasonable officer whose blind hatred for all Indians brings death to many innocent persons, soldier as well as civilian. The action moves along at a brisk pace. There is no comedy relief. The photography, in the Regalscope anamorphic process, is fine:—

With the death of Geronimo, their chief, the Apaches and the U. S. Army live in peace. Keith Larsen, a young Apache, works for the Army as a scout and a strong friendship exists between him and Jim Davis, a white scout. Both are successful in capturing many renegades, particularly those led by Rudolfo Acosta, who scornfully accuses Larsen of being a traitor to his people. This belief is shared by Charles Fredericks, the post commander, who felt that Indians cannot be trusted. Larsen is in love with Eugenia Paul, but Chief John Miljan, her father, is not sure if Larsen is worthy of her love because he fights against his own people. Larsen sends Dehl Berti, his brother, to plead in his behalf, but he is killed by George Keymas, an arrogant Apache, who, too, was in love with Eugenia. Acting in accordance with Apache custom, Larsen kills Keymas to avenge his brother's death. Davis has no alternative but to arrest him. Despite Davis' plea for leniency, Larsen is sentenced to the Federal penitentiary and Davis reluctantly accepts the assignment to take him to prison. En route, Acosta, one of the prisoners, gains the upper hand and kills all the guards except Davis, who is spared through a clever ruse employed by Larsen. But Davis, believing that Larsen meant to kill him, vows to capture his former friend. Meanwhile Larsen leaves the renegades and seeks out Eugenia. Her father, now proud of Larsen, arranges for the two to escape. Over Davis' protests, the commander hires a trio of bounty hunters and scalpers to capture Larsen. But Davis locates Eugenia and Larsen first and, after being convinced that Larsen had really saved his life, joins him in a battle against the bounty hunters, who are wiped out. It ends with Davis permitting Larsen and his bride to escape, presumably to Mexico.

Plato Skouras produced it and Elmo Williams directed it from a story by Carroll Young and Kurt Neumann, who collaborated on the screenplay with Eric Norden.

Family.

A BOUQUET FROM CANADA

My Dear Mr. Harrison:

You will be pleased to know that since 1937, I have kept each number of your Reports and had them bounded by year, so I now have the complete yearly collection from 1937 and would not part with same for any price as I continually use them for revival pictures. And in this French speaking Canadian town of 17,000 people, I must play French dialogue pictures, native or dubbed, and these often are brought quite some time after they are originally made.

Your Reports are a MUST for every exhibitor and I wonder if he could possibly stop receiving your Reports after he has found out all the good they really can do for him.

Do keep up the good work. — U.S. (Dick) Allaire, Theatre Victoria, Victoriaville, Que., Canada.

MAG-OPTICAL PRINTS NOW AVAILABLE FROM 20th-FOX

Reaffirming his long-standing contention that stereophonic sound is an integral part of CinemaScope projection and that its wide-spread use is vital to the future prosperity of the industry, Spyros P. Skouras, president of 20th Century-Fox, announced this week that MagOptical prints are now being made available on all current and future CinemaScope pictures produced by his company.

MagOptical prints enable an exhibitor to project from the same print CinemaScope productions in either four-track magnetic stereophonic sound or in single-track photographic sound.

Skouras' announcement added that "stereophonic sound" will be emphasized in all forthcoming 20th-Fox advertising to impress upon the public the ability of their local exhibitor to provide them with the most modern form of motion picture entertainment.

This development of the MagOptical print will permit the many thousands of exhibitors who have installed stereophonic sound equipment to show CinemaScope attractions to their best advantage and will eliminate, insofar as 20th-Fox is concerned, the scarcity of four-track prints that has existed in the past.

Skouras believes also that this ready availability of MagOptical prints, augmented by the growing resurgence of interest in four-track magnetic sound projection, will stimulate those exhibitors who are not equipped to do so immediately.

As the pioneer and foremost advocate of stereophonic sound since the introduction of CinemaScope in 1953, Skouras has long felt that this acoustical advancement provides the unusual audience participation that enables the public to find in the motion picture theatre the scope of entertainment equalled by no other medium. He believes also that, during these highly competitive times, the theatres of the world must employ every technique and modern advancement available to attract consistently large audiences.

MagOptical prints are being made for all current 20th-Fox CinemaScope attractions, including "Island in the Sun," "An Affair to Remember," "A Hatful of Rain," "Seawife," "Will Success Spoil Rock Hunter?" and subsequent releases.

We'll go along with Mr. Skouras' belief that stereophonic sound enables an exhibitor to show Cinema-

Scope pictures to the best advantage, but in these days of depleted attendance the cost of installing the necessary equipment is something few exhibitors can afford.

Meanwhile, he and his company are to be commended for developing MagOptical prints, thus keeping faith with those exhibitors who were induced to install stereophonic equipment but who could not make full use of it because of the scarcity of four-track prints.

"Out of the Clouds" with an all-British cast

(Rank Film Distr., July; time, 80 min.)

Photographed in Eastman color and presented in semi-documentary style, this British-made picture offers a fairly interesting mixture of romance, comedy and drama, centering around the activities at London Airport and around problems that affect certain passengers and personnel. It should satisfy as a supporting feature wherever British pictures are acceptable, for the direction and acting are competent and the depiction of everyday life at the airport somewhat fascinating. Moreover, it offers impressive aerial shots of Rome and the Pyramids. A considerable part of the footage is taken up with a romance that develops between two passengers, but even though it is a charming romance it is never quite convincing. The sequence where a passenger plane is guided to a landing through a dense fog by means of radar is filled with suspense. The color photography is good:—

David Knight, an American engineer en route to the Middle East, and Margo Lorenz, a stateless Central European girl headed for the United States to marry a rich fiance, are mutually attracted when they meet in the coffee lounge of London Airport, where their respective planes had been grounded by fog. While a romance develops between the two, the camera focuses on airport personnel, including Robert Beatty, a duty officer who longs to resume flying but must await medical approval; Anthony Steel, a handsome pilot who spends his earnings freely and has an eye for the ladies; James Robertson, a veteran pilot, who takes extra precautions before starting out on a flight in order to maintain his perfect safety record; and Eunice Gayson, a pretty and charming stewardess, who is in love with Beatty. Knight and Margo fall in love while they are compelled to remain overnight in London, but Margo will not yield to her feelings because she wants the security her rich fiance can give her. The next morning they part on their respective journeys. Upon reaching Rome, Knight decides to pursue Margo back to the United States and gets a lift back to London with Steel. Meanwhile, Margo had changed her mind and had missed her plane. The two are reunited when Knight arrives from Rome, and Beatty arranges for them to fly to the Middle East to be married. Beatty's ambition to fly again receives a bitter blow when a medical report rejects him for the purpose, but his disappointment turns to cheer when Eunice assures him that she much prefers her future husband with both feet on the ground.

It was produced and directed by Michael Relph and Basil Dearden from a screenplay by John Eldridge and Mr. Relph.

Family.

HARRISON'S REPORTS

Yearly Subscription Rates:

United States\$15.00
U. S. Insular Possessions. 16.50
Canada 16.50
Mexico, Cuba, Spain..... 16.50
Great Britain 17.50
Australia, New Zealand,
India, Europe, Asia 17.50
35c a Copy

1270 SIXTH AVENUE

New York 20, N. Y.

A Motion Picture Reviewing Service
Devoted Chiefly to the Interests of the Exhibitors

Its Editorial Policy: No Problem Too Big for Its Editorial
Columns, If It Is to Benefit the Exhibitor.

Published Weekly by
Harrison's Reports, Inc.,
Publisher

P. S. HARRISON, Editor
AL PICOUULT,
Managing Editor

Established July 1, 1919

Circle 7-4622

A REVIEWING SERVICE FREE FROM THE INFLUENCE OF FILM ADVERTISING

Vol. XXXIX

SATURDAY, AUGUST 3, 1957

No. 31

A JUSTIFIED BLAST AGAINST HIGH-BROW MOVIE CRITICS

Under the heading, "Are Reviewers Fair to Their Readers?", Abram F. Myers, National Allied's board chairman and general counsel had this to say in a bulletin sent to his membership last weekend:

"Reviewers of literary and dramatic productions enjoy immunity under the libel laws so long as they confine their writings to 'fair comment.' Occasionally one encounters a review of a picture that seems so biased and unfair as to have been inspired by personal malice. In these days when freedom of expression is exalted above all other freedoms, no one would consider invoking the libel laws against the critics.

"Nevertheless the sneering and contemptuous attitude of some reviewers towards motion pictures is becoming irksome to exhibitors and, we hope, will to all lovers of fair play. The reviewer on a certain weekly periodical with a large circulation is a conspicuous example of the supercilious school of criticism. His reviews abound with wise cracks, doubtful puns and dirty digs and contain nothing to indicate whether the average American would enjoy the picture. He plainly writes for his own amusement and that of the readers who will accept neat phrases and a play on words as substitutes for information and constructive thought. Most assuredly he does not write for the information of potential movie-goers.

"This disdainful attitude is not confined to the critics employed by the smooth paper periodicals. Too often it seeps down into the picture reviews in the daily newspapers. There are notable exceptions, of course, but most reviewers nowadays seem to think they establish their own superiority by snooting the movies.

"We like to boast that the United States is the most literate country in the world. We forget that 'literate' means merely the ability to read and write. Some idea of the number of Americans exposed to higher education can be gleaned from enrollments in 1952, the last year for which figures are at hand. Of Americans between 5 and 29 years of age in that year, 22.8 million were enrolled in elementary schools, 7.2 million in high schools and 1.9 million in college.

The estimated population for continental United States that year was 157,028,000.

"Our supercilious and consciously high-brow reviewers, therefore, are writing for a rather small percentage of the total population.

"Of course, this may bring the retort that 'Only the best educated people read our publication.' But if that were true, others features of the publication would be written in the same top lofty style. Only the reviewers who are evaluating other people's properties allow themselves such airs.

"The outraged protests of the authors, playwrights, producers and exhibitors have been and will continue to be ignored by the publishers. Perhaps the only way in which reform can come is for the readers to complain that they are being unfairly treated because the reviewers do not give them the facts concerning the movies. That is to say,

that reviewers are misrepresenting the movies to their readers by commenting only on what they deem to be the bad features of a picture without mentioning other features which the reader might very well enjoy.

"Many times the author of this bulletin has seen a picture that has received a bad review and enjoyed it hugely. And this in spite of the fact that he conceded that the reviewer was probably right in saying that the plot was illogical, that the dialogue in some respects was corny, or that the star did not make the most of his role. The fact was that despite these imperfections the picture was highly entertaining—a fact the reviewer did not deem worth mentioning.

"Next time that happens, I may write a letter to the editor. In fact, I would like to initiate a fad."

This is not the first time that Mr. Myers has taken a blast at "ivory tower" movie critics, and, as many exhibitors will agree from their own experiences, his attack is not without justification.

To repeat what has been pointed out previously in these columns, a large percentage of the movie reviewers just can't seem to get it through their minds that pictures are produced, not for critics, but for the public, and that their true function is to analyze films in terms of the general public's enjoyment or non-enjoyment.

In the case of too many professional critics, their attitude toward the movies is one of condescension. Most of them, having been nurtured in the tradition of the stage, can see little that is good in motion pictures, and whenever they find reason to say something nice they generally say it with condescension.

It is known that the great majority of movie-goers either do not read the critics' reviews or pay little heed to them. These critics, however, do have their readers and, even though they make up no more than a small percentage of the movie-going public, their failure to see a particular picture because of a misleading review is not doing the movie business any good.

If the critic on your local newspaper is too high-brow and seems to have lost contact with what constitutes entertainment for the vast majority of picture-goers, you and your friends could help bring him or her down to earth by following through on Mr. Myers' idea about writing a letter to the editor. As a matter of fact, you would do well to write to this paper for an extra copy of this issue, which will be furnished to you at no charge, and send it to your local critic so that he may read and digest Mr. Myers' remarks. What Mr. Myers said should furnish the critic with food for thought and might help to bring him or her to the realization of what the true functions of a critic should be.

SUPER AVAILABILITY

The Milwaukee subsequent-run exhibitors, who threatened several weeks ago to boycott pictures that are not made available to them on regular availability, held another protest meeting on July 24, this time to condemn the manner in which United Artists is releasing "Sweet Smell of Success" in that city.

A resolution passed unanimously by the sub-run exhibitors attending the meeting condemned UA for initiating a

(Continued on back page)

"Will Success Spoil Rock Hunter?" with Jayne Mansfield, Tony Randall and Betsy Drake
(20th Century-Fox, August; time, 94 min.)

There are laughs galore in this vastly amusing comedy, which is further enhanced by a lavish production, beautifully photographed in CinemaScope and De Luxe color. If the hilarious audience reaction at a preview in a New York neighborhood theatre is any criterion, the picture is sure to give thorough satisfaction to all types of movie-goers. The story, which is loosely based on George Axelrod's highly successful Broadway play of the same title, is a grand spoof on movie stars, advertising agencies and television commercials, and the comedy, which ranges from the satirical to the slapstick, is made up of gags and situations that are extremely funny for the most part and that provoke contagious laughter. Playing the part of a glamorous, publicity-mad movie star, Jayne Mansfield is exceptionally good and seems to have been created for the role. She plays it in a style that is practically a burlesque of Marilyn Monroe, and she makes the most of her voluptuous physical attributes. The comedy burden, however, is carried by Tony Randall, who does an outstanding job as a hapless writer of TV commercials who gets himself involved in all sorts of humorous predicaments when he makes a deal with Miss Mansfield to endorse a lipstick. All in all, the picture is fast, funny and slick, despite a slow moment here and there, and it hits a bull's-eye in aiming at a wide audience looking for amusing recreation:—

Faced with the loss of his job because the advertising agency he worked for was about to lose a large lipstick account, Randall hits upon the idea of getting an endorsement of the lipstick from Jayne, who had just arrived in New York from Hollywood after a quarrel with Mickey Hargitay, her Tarzan-type boy-friend. The sponsor approves the idea enthusiastically and Randall visits Jayne at her hotel just as she speaks with Hargitay on the telephone. Jayne grasps the opportunity to speak endearingly to Randall so that Hargitay can hear it and be jealous. As a result, Hargitay issues a statement over television, revealing that Jayne has a new romance and naming Randall. This in turn results in sudden wide publicity for Randall as a "great lover," and Jayne, seeking to make the most of the publicity, agrees to endorse the lipstick providing he plays the part. Randall accepts the proposition out of loyalty to his agency, and Jayne exploits their "romance" to the hilt, not only for the publicity, but also to make Hargitay jealous. Meanwhile Randall finds his true romance with Betsy Drake, his secretary, going on the rocks because of his association with Jayne. Randall's fame, coupled with the success of his endorsement idea, wins him a promotion as vice-president of the agency and he is soon elected to the presidency when John Williams, the owner, retires. Complications arise when Jayne really finds herself falling in love with Randall and he begins to balk at her aggressiveness. She calls upon Hargitay to come to New York and use force, if necessary, to make Randall stay with her. After many mixups, however, Randall cunningly worms his way out of Jayne's affections, marries Betsy, gives up the advertising game and retires to a chicken farm.

Frank Tashlin wrote the screenplay and produced and directed it.

Family.

"Omar Khayyam" with Cornel Wilde, Michael Rennie and Debra Paget

(Paramount, August; time, 101 min.)

Although produced on a fairly lavish scale and photographed in VistaVision and Technicolor, "Omar Khayyam" emerges as no more than a routine costume adventure melodrama that is only spottily entertaining and that will be limited in appeal to indiscriminating movie-goers. The picture was seen by this reviewer at a preview held in the Loew's State Theatre in New York, where the audience snickered throughout the proceedings and hissed and booed at the finish. This reaction is understandable, for the story's

mixture of medieval adventure, romance and intrigue has been handled in hackneyed fashion and it isn't helped any by the hamminess and inept portrayals of the cast. Moreover, the plot is too complex to be followed easily, and its exaggerations of heroism and villainy defy belief. Even the action fans probably will find it disappointing, for, except for the closing reel, it offers no more than sporadic moments of excitement and its pace is frequently slowed down by ponderous and excessive dialogue:—

Eleventh Century Persia is beset by enemies and the mighty Byzantine army threatens its borders. At the court of Raymond Massey, the Shah, a band of fanatical murderers, known as the Assassins, plot to set up their own Shah. Eyeing the throne also is Perry Lopez, vindictive and jealous offspring of Margaret Hayes, the Shah's first wife, who hated John Derek, the Shah's courageous son and rightful heir to the throne. To combat intrigue and treachery, the Shah appoints Cornel Wilde (as Omar Khayyam), an adventurer, poet and astronomer, as counsellor to the court, for his wisdom and guidance. The appointment seems to please Michael Rennie, Wilde's loyal friend and a high member of the court. When Debra Paget, Wilde's beloved, is chosen as the Shah's fourth wife, Rennie tries to ease Wilde's pain by giving him Joan Taylor, a pretty slave girl, who promises to be his faithful servant in the hope of winning his heart. Meanwhile the Byzantines cross the border, and the Shah, by following Wilde's scientific advice, routs the enemy with a surprise counterattack. Through Joan, Wilde discovers the Assassins' seemingly invincible fortress. He is welcomed by the Assassins when he goes to visit them and is shocked to discover that Rennie is their secret leader and that he was in league with Margaret and her son. Wilde permits the Assassins to believe that they are winning him over to their side and at the same time surveys the fortress for a means of destroying it. Meanwhile the Shah suffers reverses in battle, and Perez, cooperating with the Assassins, rides with an army to cut off what is left of the Shah's forces. Wilde seeks out the Shah and persuades him to center his attack on the Assassins' stronghold, which he helps to destroy through his knowledge of chemistry and geology. During the battle, the Shah dies of injuries, Joan sacrifices her life to save Wilde, and Derek kills Perez in a hand-to-hand combat. It ends with Derek ascending the throne, and with Wilde and Debra reunited.

It was produced by Frank Freeman, Jr., and directed by William Dieterle from a screenplay by Barre Lyndon.

Family.

"Pickup Alley" with Victor Mature, Trevor Howard and Anita Ekberg

(Columbia, August; time, 92 min.)

Photographed in black-and-white CinemaScope, this British-made crime melodrama should go over pretty well with those who enjoy plenty of movement, excitement and story incident. It is an action-packed story from start to finish, and it centers around an agent of the U. S. Narcotics Division who, with the aid of Interpol, the international policing organization, tracks down a gang of vicious drug smugglers. The chase, which starts and ends in New York, takes the hero all over the European continent to such principal cities as London, Rome, Lisbon and Athens, and the authentic seamy locales photographed in those cities add much to the story's sinister atmosphere. Victor Mature handles with ease the role of the virile American agent who has a personal interest in tracking down the smugglers because of the murder of his sister. Trevor Howard is effectively villainous as the gang's ruthless leader, and Anita Ekberg is competent enough as a beautiful but dejected blonde who is blackmailed by Howard into doing his dirty work. There are welcome touches of comedy here and there to relieve the tension:—

Just as Dorothy Alison telephones the U. S. Narcotics Division and states that she has information that will lead them to Howard, leader of a gang of international dope smugglers, she is strangled to death by Howard, who had

slipped into her New York apartment unnoticed. Mature, Dorothy's brother and an agent in the Narcotics Division, vows to bring Howard to justice. Howard's trail takes Mature to London, where he enlists the aid of the international police and learns that Alec Mango is Howard's chief London lieutenant. Meanwhile Anita Ekberg, another of Howard's accomplices, delivers a package to Mango and shoots him when he tries to assault her. Believing him to be dead, she goes to Howard for aid and he promises to protect her if she follows orders. Her first assignment is to go to Lisbon to pick up a package and then deliver it in Rome. In the meantime Mature had obtained information about Anita through her fingerprints found at the scene of the shooting. He follows her to Lisbon and then to Rome, where he loses her among a crowd of tourists visiting the Catacombs. Bonar Colleano, an Italian-American who had fled the States, notices that Mature had been following Anita and offers to lead him to her for a price. With Colleano's help, he catches up with Anita in a cheap hotel only to be slugged unconscious by several hoodlums before he can question her. Picking up her trail once again, Mature follows her to Athens, where he locates her after many complications. Anita, placed under arrest, willingly reveals what she knows about Howard because he had beaten her savagely. Anita's information and cooperation enable Mature to catch up with Howard on the docks of New York, where he shoots him dead as he tries to escape with a shipment of drugs.

It is a Warwick film, produced by Irving Allen and Albert R. Broccoli, and directed by John Gilling, from a screenplay by John Paxton, based on a story by A. J. Forrester. Adult fare.

"The Fuzzy Pink Nightgown" with Jane Russell, Ralph Meeker and Keenan Wynn

(United Artists, August; time, 87 min.)

A moderately amusing romantic comedy. Its chances at the box-office will depend heavily on the drawing power of Jane Russell and on the attractiveness of the title, which, incidentally, has little connection with the story and promises far more sex than it delivers. Centering around the kidnapping of a glamorous movie star by two would-be hoodlums, the story idea offered a good basis for much satirical comedy in that the kidnapers decide to abandon the scheme when they fall in love with their victim but agree to carry out the original plan when she points out that its abandonment will look like a cheap publicity stunt and might ruin her career. As presented, however, the humor in the different situations lacks sharpness and is mildly funny at best, for the writing is ordinary and the treatment routine. The direction and acting are no more than adequate:—

On the eve of the premiere of her latest film, "The Kidnapped Bride," Jane Russell, a glamorous movie star with platinum hair, is kidnapped by Ralph Meeker and Keenan Wynn, who take her to an isolated beach house. Though neither is a professional criminal, Meeker had served a term for a crime he did not commit and was on parole. When Fred Clark, a detective, calls at the beach house to check on Meeker's movements, Jane, who had been trying to escape, surprises her captors by removing her blonde wig to hide her identity and by not exposing them as her kidnapers. She explains her cooperation later by pointing out that the crime looked too much like a publicity stunt and might hurt her with the public. She then begs them to make it look real for the sake of her career. Now feeling kindly toward her, the boys are willing to release her, but as a favor they agree to go through with the original plan and demand \$100,000 in ransom from Adolphe Menjou, Jane's studio boss, who had been keeping her disappearance a secret. Menjou immediately calls in the police. They strongly suspect that it is a cheap publicity stunt but follow through on the instructions to deliver the \$100,000 to the airport, where Wynn was employed as an airline clerk. Clark, suddenly noticing a picture of Jane without her blonde wig on the wall of Menjou's office, recalls that he had seen her at the beach house and rushes

there without explaining to his superiors. He arrives just as Jane and Meeker, having realized their love, decide not to go through with the collection of the ransom money. Jane knocks Clark unconscious and, together with Meeker, utilizes Clark's police car to rush to the airport and stop Wynn from becoming involved with the ransom money. They arrive too late to stop the police from closing in, but Jane saves the boys from arrest by declaring that they are her paid publicity agents.

It was produced by Robert Waterfield and directed by Norman Taurog from a screenplay by Richard Alam Simmons, based on a novel by Sylvia Tate.

Family.

"Jungle Heat" with Lex Barker, Mari Blanchard and Glenn Langan

(United Artists, August; time, 75 min.)

There is little to recommend in this very ordinary program melodrama, which deserves no better fate than the lower half of a mid-week double bill in secondary situations. Set in Hawaii in 1941, the story barely holds one's interest, for it is a dull and synthetic account of Japanese fifth column activities just prior to the attack on Pearl Harbor. Little thought or ingenuity has gone into the script, and even less imagination has gone into the direction. Moreover, the acting is mediocre and the characterizations totally unbelievable. The picture was shot on location on Kauai Island and good use has been made of the authentic backgrounds, but it is not enough to compensate for the mediocrity and triteness of the whole:—

The complex story, which has all sorts of twists and turns, opens with Glenn Langan, accompanied by Mari Blanchard, his wife, arriving at Kauai Island to solve a mounting labor relations problem at his company's sugar plantation. Lex Barker, a local doctor who is sympathetic to the natives, gives them a lift to their plantation and on the way saves them from harm when several mysterious attempts are made to kill them. Mari is attracted to Barker and it becomes obvious that she is no longer in love with her husband. Langan is visited by James Westerfield, a neighboring sugar planter, who blames the labor unrest on Glenn Dixon, a Filipino labor leader. Langan combats the situation by having Dixon jailed, but this leads to more labor strife and numerous unexplained accidents on sugar plantations and in the sugar refineries. More complications arise when Dixon escapes from jail and Langan, in a blind fury over the escape and over Mari's attentions to Barker, goes on a shooting spree and accidentally kills Dixon's sick wife—an act that Dixon vows to avenge. In the complicated events that follow, Barker comes across evidence that indicates that Westerfield was using the labor unrest to cover up his activities as secret leader of a gang of Japanese fifth columnists. Aided by Rhodes Reason, a major in the National Guard, whose innocent Japanese wife had been arrested as a saboteur because of Westerfield's machinations, Barker traps Westerfield and his cohorts. A showdown results, and in the gun battle that follows Langan is killed by Westerfield, who in turn is shot dead by Dixon. It ends with Barker and Mari looking forward to a new life, unaware that at that very moment Jap planes were heading for Pearl Harbor.

It is a Bel-Air production, produced by Aubrey Schenck and directed by Howard W. Koch from a screenplay by Jameson Brewer. Family.

CHECK YOUR FILES FOR MISSING COPIES

Now and then your copy of HARRISON'S REPORTS is either lost in the mails or mislaid in the office but you are not aware that it is missing until you look for some information that you need immediately. In such a case you are greatly inconvenienced.

Why not look over your files now to find out whether a copy of an issue or two issues is missing? A sufficient number of back issues is kept in stock for such an emergency. All such copies are furnished to subscribers on request, free of charge.

"super availability" of 21 days after the close of the first-run engagement, forcing bidding under the new arrangement and limiting the play-off on this "super availability" to the top five bidding offers received. Pointing out that the proposal will disrupt the long established and orderly release of pictures after the first-run engagements, the resolution refers UA to the resolution adopted by the same group on July 8 pertaining to the abandonment of regular and orderly established availabilities, implying, of course, that the Milwaukee sub-run exhibitors might boycott the picture.

In a reply to this protest, William J. Heineman, UA's sales chief, has sent a letter to Ben Marcus, head of Allied of Wisconsin, explaining that his company, in setting up a super availability of 21 days on "Sweet Smell of Success," did so "as an experiment."

"Instead of our choosing those exhibitors which should play on the 21 day availability," said Heineman, "we felt it would be more equitable to give all theatres an opportunity to license this picture on this run, and therefore advised all exhibitors that we would accept the five top offers received. It was our thought that this new availability, which advanced the sub run break in Milwaukee, would help the distribution of the picture and consequently, be of aid to the sub run exhibitors. . . . It should be obvious to all, that our business only can prosper if distribution and exhibition experiment and make changes and experiments can be successful only if distribution and exhibition cooperate with one another."

"When we experiment and change our distribution pattern," concluded Heineman, "we hope to get the full cooperation of exhibition and not be blocked by detrimental resolutions such as passed by the sub run exhibitors in Milwaukee. The joint action on the part of the sub run exhibitors in Milwaukee, we deem to be destructive to the future of our industry and to be illegal. We will hold the exhibitors who partake in any such joint action accountable for any damages that we may suffer thereby."

The future developments in this hassle between United Artists and the Milwaukee subsequent-run exhibitors should be interesting. Meanwhile, UA's setting up of a new "super availability" in the Milwaukee area seems to pose a basic legal question as to whether or not it will act in violation of the anti-trust laws, for there are those who contend that, in effect, such "super availability" will serve to ignore well established and recognized patterns of clearances and runs, and to impose new and unreasonable clearances between theatres that are in substantial competition, as well as between theatres that are not substantially competitive.

"My Gun is Quick" with Robert Bray and Whitney Blake

(United Artists, August; time, 88 min.)

"My Gun is Quick" continues the adventures of Mickey Spillane's private detective, "Mike Hammer," played this time by Robert Bray, a newcomer, who is effective in the role. It is a fair detective melodrama of its kind and should satisfy those who enjoyed the previous "Mike Hammer" films, for the character is once again depicted as a man who uses fists, bullets and sex-obsessed women to get to the bottom of the mystery at hand. As with most Mickey Spillane stories, this one has its share of obscure twists and angles, and there are numerous diverse characters about whom there is an air of mystery and who seem to live in fear because of what they know, but all this keeps one's interest alive even though there is something basically unreal about the tangled situations and about everything that happens. There is considerable emphasis on sex, and the action, which moves along at a fast clip, offers considerable excitement and suspense. The photography is good:—

Bray, a private detective, befriends Jan Chaney, a destitute girl, who is murdered shortly after he leaves her. Working with the police on the investigation, Bray discovers that a ring worn by the girl was missing from her finger, and further investigation discloses that it was part of the famed

Venacci jewel collection, which had been stolen in Germany by Donald Randolph, who had been sent to Leavenworth for the theft. The jewels, however, had never been found. Different clues and characters lead Bray to a deaf mute who works at a night-club where Jan had once been employed, but the man is murdered before he can talk to Bray. At the scene of this second murder, Bray sees Richard Gardner running away and he follows him to a beach house owned by Whitney Blake, a beautiful divorcee, who had just returned from ten years in Europe, and for whom Gardner worked as a butler. She fires Gardner when Bray tells her that he had been connected with two murders. Later, Bray learns that Randolph had once rented Whitney's home while she was in Europe. Randolph, just released from prison, contacts Bray and tells him that a gang of thieves had traced the jewels to the deaf mute after he made the mistake of giving Jan the ring. Randolph offers to split the proceeds with Bray if he recovers the jewels. Bray pretends to accept the proposition, and he sets out on a one-man campaign against many factors. After many complications and narrow escapes from death, he recovers the jewels and uncovers Whitney as the master-mind behind the murders and the theft.

It was produced and directed by George A. White and Phil Victor from a screenplay by Richard Powell and Richard Collins. Adult fare.

"No Time to Be Young" with Robert Vaughn

(Columbia, August; time, 81 min.)

A well produced picture dealing with confused and frustrated teen-agers. It is, however, an unpleasant story and hardly edifying, for it depicts the masterful execution of a robbery and might put wrong ideas in the heads of some youngsters. The film introduces Robert Vaughn, who gives a most impressive performance as a young man who is sour at the world, particularly with regard to his mother, whom he believes had run out on his father. The direction is faultless and the others in the supporting cast are highly competent. There is no comedy relief. The photography is excellent:—

Expelled from college for neglecting his studies, Vaughn, a brash young man of 20, loses his draft deferment. This is unknown to Sarah Selby, his mother, a successful career woman, whom he dislikes for having walked out on his father. When his draft call comes, Vaughn, feeling resentful, goes to a neighborhood cafe to meet his clique. There he finds Roger Smith vainly trying to date Merry Anders, the waitress, and meets also Tom Pittman and Kathy Nolan, whom he married secretly after leading her to believe that he had sold a novel. Pittman hoped that Kathy's father would accept the situation. Vaughn goes to the home of Dorothy Green, his sweetheart, an older woman who taught at college, who begs him to apply for re-admission to the school after learning about his pending induction. In the course of events, Vaughn, Pittman and Smith suffer emotional upsets: Vaughn, because his mother had learned about Dorothy and had viciously assailed her for having an affair with her son; Pittman, because Kathy's father had learned this his success as an author was a lie; and Smith, because Merry had injured herself seriously after getting drunk on a date with him. In their dejected mood, the three decide to rob a supermarket where Smith was employed, and plan to buy a small boat and sail to South America to avoid capture. That night the trio successfully commit the daring robbery, but Smith stupidly kills a guard who had recognized him. They hide in Dorothy's apartment and, when they reject her pleas to surrender, she calls the police herself. Vaughn slaps Dorothy and flees with Pittman, while Smith remains behind to surrender. Later, Pittman is apprehended in a cafe but Vaughn manages to escape. He hitches a ride on a truck, which he later steals in a further effort to escape from the law, but he wrecks the vehicle while driving at breakneck speed and is killed.

Wallace MacDonald produced it, and David Rich directed it, from a story by John McPartland, who collaborated on the screenplay with Raphael Hayes. Adults.

HARRISON'S REPORTS

Yearly Subscription Rates:

United States	\$15.00
U. S. Insular Possessions.	16.50
Canada	16.50
Mexico, Cuba, Spain.....	16.50
Great Britain	17.50
Australia, New Zealand,	
India, Europe, Asia	17.50
35c a Copy	

1270 SIXTH AVENUE

New York 20, N. Y.

A Motion Picture Reviewing Service
Devoted Chiefly to the Interests of the Exhibitors

Its Editorial Policy: No Problem Too Big for Its Editorial
Columns, if It is to Benefit the Exhibitor.

Published Weekly by
Harrison's Reports, Inc.,
Publisher

P. S. HARRISON, Editor
AL PICOUULT,
Managing Editor

Established July 1, 1919

Circle 7-4622

A REVIEWING SERVICE FREE FROM THE INFLUENCE OF FILM ADVERTISING

Vol. XXXIX

SATURDAY, AUGUST 10, 1957

No. 32

THE LOEW'S FIGHT IS YOUR FIGHT

As most of you probably know by this time, the internal battle for control of Loew's, Inc., has become stormier than ever, highlighted by a so-called "rump" meeting last week of five directors associated with the dissident Joseph Tomlinson—Stanley Meyer faction. At that rump meeting, which was branded as illegal by Joseph R. Vogel, president of the company, Louis B. Mayer, MGM's former production chief, was brought back into the company as a board member, along with producer Samuel Briskin. In addition, resolutions were passed at the rump meeting drastically curbing Vogel's powers as president of the company, and cancelling the special stockholders' meeting called by Vogel for September 12 for the purpose of ousting Tomlinson and Meyer from the board.

In branding the rump meeting illegal, Vogel contends that the by-laws of the corporation require a quorum of seven directors, and since only five attended the meeting they could not legally transact official business. The Tomlinson faction contends that, since the company is a Delaware corporation, the meeting was legal under the corporation laws of that state. Tomlinson has filed suit in the Delaware Chancery Court to validate the action taken at the rump meeting, and the present management has announced that it will file an answer opposing its validity. A decision probably will be handed down next week.

Meanwhile two stockholders, namely, Jacob Starr, owner of 1,900 shares, and Richard A. Sprayragen, owner of 1,000 shares, obtained this week from the Supreme Court in New York a temporary injunction and an order requiring the Tomlinson faction and others to show cause why they should not be permanently enjoined from interfering with the special stockholders' meeting.

In their complaint, these two stockholders went to the heart of the matter with a charge that "the Tomlinson faction is seeking for selfish and unlawful reasons, grossly prejudicial to the welfare of Loew's business, to prevent the stockholders, who are the true owners of Loew's, from determining which policies shall guide the destinies of Loew's and who shall manage its business affairs."

The complaint charged also that Tomlinson, Mayer and Meyer "had formed a conspiracy to . . . harass and snipe at the management in order to wear it down and thus achieve selfish control for themselves," and it cited a campaign of obstructionism leading up to the defendants' attempted repudiation "of the stockholders' meeting which was to try them" and the move "to deny stockholders the classic right of electing their own directors and managers."

A most heartening and important development in this Loew's battle is the wave of support and encouragement in favor of Vogel that has come from all quarters of the industry, particularly exhibition. Many of the country's leading exhibitors, as well as exhibitor organizations, including different Allied units and the Theatre Owners of America, have offered words of encouragement and support to Vogel, urging exhibitors to buy as much Loew's stock as they can for voting purposes and to use their influence with stockholders to vote in favor of the present management at the forthcoming stockholders' meeting.

What exhibitors can and should do to help the present management, and why they should do so, is effectively stated in the following letter sent to the trade papers by Capt. Harold Auten, former head of the J. Arthur Rank Organization in this country:

"I was very interested in a report in the trade press on exhibitor reaction to the unfortunate Metro situation — and especially one exhibitor's suggestion that an exhibitors' committee be formed to help Joe Vogel instead of talking about the matter.

"Personally, I think that the average exhibitor does not realize how deeply this situation affects him — actually it's his daily bread and butter — film supplies — and I think the time has arrived when he should do something to insure that he gets an adequate supply of film — surely he does not want Metro to become another RKO.

"Joe Vogel is a very able theatre executive and his exhibitor friends from Coast to Coast should support him to the bitter end and incidentally, in so doing, insure the continuation of MGM as a great producing and distributing organization.

"Now, in order to insure that Joe wins his fight on September 12, 1957, I would suggest the following exhibitor action:

"(1) Every exhibitor association—exhibitors themselves and any one really interested in this business of ours—write to Loew's today and request the names and addresses of all Loew's stockholders in their area and at the same time ask for sufficient proxy forms to cover same.

"(2) This proxy campaign should be on a local—or grass roots level—with the exhibitor or his theatre managers personally interviewing each and every Loew's stockholder in their area and soliciting their support—such support to take the form of getting them to sign a proxy in favor of Joe Vogel.

"(3) If this plan is adopted—and if the exhibitors from Coast to Coast want to help Vogel—it will give him the assistance he so badly needs and richly deserves.

(Continued on back page)

"Sea Wife" with Joan Collins, Richard Burton and Basil Sydney

(20th Century-Fox, August; time, 82 min.)

A fairly effective, if not exceptional, British-made drama, photographed in CinemaScope and DeLuxe color. Centering around three men and a nun who are shipwrecked together for several months when their passenger ship is torpedoed by a Japanese sub, the drama stems, not only from their ordeal as they drift aimlessly in a rubber dinghy for days without food or water, but also from the sympathetic romance that springs up between the nun and one of the survivors, who is unaware that she is a nun and cannot fathom her gentle rejection of his love. Additional drama stems from the enmity between the two other survivors, one an intelligent Negro who had been the ship's purser, and the other a ruthless English businessman who considers all Negroes to be savages. That the story does not come through the screen with more than fair dramatic power is due mainly to the fact that much of the action is repetitious, and that Joan Collins, as the nun, is not too convincing in the part. The photography is fine.

Told mostly in flashback, the story opens in 1942 with the sinking of a British passenger ship by the Japanese shortly after it leaves Singapore. Four of the survivors who manage to get into a rubber dinghy include Richard Burton, a young R.A.F. officer; Joan Collins, a nun, whose habit had been ripped off her accidentally; Cy Grant, the ship's Negro purser; and Basil Sydney, a wealthy Englishman who makes no secret of his dislike for the colored race. Joan's indefinable goodness and sweetness helps the others to endure the hardships and exposure they suffer as they drift for days on the open sea, but she is unable to prevent the enmity that generates between Sydney and Grant, mainly because of Sydney's open hostility. Meanwhile, Burton falls in love with Joan but, unable to tell him the truth about herself, she rejects him gently. In due time they manage to reach a deserted island, where their dinghy is wrecked. There, they regain their strength, and when Grant finds a machete they use it to build a raft. When the raft is finished, Sydney slyly gets Joan and Burton aboard, and sets it adrift without Grant. The Negro frantically swims after the raft only to be killed by a shark. The remaining three eventually are picked up by a passing ship and separate after being taken to a hospital. Five years later, Burton tries desperately to locate Joan in London through a series of newspaper advertisements addressed to "Sea Wife," the nickname by which he knew her. He has no reply until he receives a letter from Sydney, whom he finds in a mental institution, sick and still crazed as a result of his suffering and the frightful death of Grant. Sydney tells Burton that Joan is dead and he decides to give up the search. As he leaves the institution, Burton passes Joan, now dressed as a nun, who recognizes him, but he does not notice her and walks straight ahead.

It was produced by Andre Hakim and directed by Bob McNaught from a screenplay by George K. Burke, based on a novel by J. M. Scott.

Family.

"Lady of Vengeance" with Dennis O'Keefe

(United Artists, August; time, 73 min.)

Produced in England, "Lady of Vengeance" is a mild melodramatic offering, best suited as a supporting feature on double bills. The story centers around the determination of a newspaper publisher to avenge the death of his young ward, and around his hiring of a master criminal to plot the murder of the man suspected of having caused her to commit suicide. An ironic twist is given to the story, however, in that the master criminal proves to be the guilty person and he finds himself victimized by his own ingenious murder plan. A good part of the story is told in a series of flashbacks, which prove to be confusing because of inept editing. Otherwise, the direction and acting are adequate, and the photography fair. Other than Dennis O'Keefe, the cast is all-British:—

O'Keefe, American owner of a leading newspaper, learns that Eileen Elton, his unmanageable 20-year-old ward, had committed suicide after running off with Vernon Greeves, a philandering bandleader. Unknown to the police, O'Keefe receives a last letter from Eileen, begging forgiveness and outlining the tragic details of her recent life. She relates how she met and yielded to another man and how she lost

her self respect and the will to live in the course of a few brief months. Embittered, O'Keefe determines to avenge the tragedy and he spares no expense to establish contact with Anton Diffing, a master criminal and plotter of many of the Continent's most daring crimes, whom he engages to devise and plot a murder by which a maximum of fear and mental torture will be extracted before the victim dies. Diffing accepts the assignment and proceeds to make a thorough study of Greeves, the victim-to-be. Within one week, Diffing visits O'Keefe at his country home and presents him with a completed plan, a masterpiece of sadistic revenge. O'Keefe leaves Diffing alone to prepare some drinks, and after many impatient moments Diffing becomes disturbed over O'Keefe's failure to return and decides to leave. He soon discovers that every door and window in the house is barred and, as he frantically seeks a way out, O'Keefe's voice addresses him over a loudspeaker system and reveals that he (Diffing) was the man who degraded Eileen and caused her to destroy herself. Trapped by the revenge plot he himself had devised, Diffing manages to escape from the house and steals a car nearby for a get-away, but as he races away he discovers that the car's brakes had been disconnected and is unable to stop himself from hurtling over a cliff to his death.

It was produced by Burt Balaban and Bernard Donnensfeld, and directed by Mr. Balaban, from a story and screenplay by Irve Tunick.

Adults.

"The Unknown Terror" with John Howard, Mala Powers and Paul Richards

(20th Century-Fox, August; time, 77 min.)

As a science-fiction melodrama, "The Unknown Terror" is of routine quality from the viewpoints of production, writing, direction and acting, but since the subject matter and the good title lend themselves to exploitation it should squeeze by as a supporting feature wherever such films are acceptable. The action centers around the horrifying experiences of a trio of cave explorers when they venture into a Mexican underground abyss known as the Cave of the Dead and are terrorized by weird figures covered with fungus. It is a completely fantastic tale, handled with little imagination, and it is doubtful if any one other than impressionable children will be frightened by what is depicted. The photography, which is in the Regalscope anamorphic process, is mostly in a low key:—

The mysterious disappearance of her brother while exploring a cave near a Mexican village brings Mala Powers and John Howard, her husband, to the area to search for him. They are accompanied by Paul Richards, an embittered cripple, whose condition resulted from an accident in which he had saved Howard's life. Richards is doubly embittered because Mala had been his fiancée prior to the accident. When the three learn about a legendary Cave of the Dead, where human sacrifices were made to the Gods, they seek more information from Gerald Milton, a scientist, who was married to May Wynn, an unhappy native girl, and who worked in the area cultivating fungus for antibiotics research. Milton claims to have no knowledge of the cave. In the course of events, Duane Gray, Milton's Mexican servant, leads Richards and Howard to the cave and abandons them when they enter it. After a harrowing exploration, a flash flood separates the two men and entombs Howard. Richards escapes to get help and returns with Mala, only to find Howard with a broken back. Howard warns them to flee, informing them that he had found the body of Mala's brother amidst inhuman beings in the cave. Just then they are attacked by strange figures covered with fungus but Richards beats them off with a flaming torch. Realizing that the weird figures were the results of Milton's experiments with human beings, Richards leaves Mala to guard Howard and, with the aid of May, dynamites the cave to seal it off and prevent the fungus from spreading. Milton dies in the explosion. Richards then fights his way back to Mala and reaches her just as Howard dies. The two find an underground river and, by swimming underwater, reach an exit to safety.

It was produced by Robert Stabler and directed by Charles Marquis Warren from a screenplay by Kenneth Higgins.

Adults.

"Woman of the River" with Sophia Loren

(Columbia, August; time, 92 min.)

Photographed in Technicolor, this is one of those earthy, Italian-made dramas that should find its best reception in theatres that specialize in foreign-made films. The fact that it stars the well-publicized Sophia Loren and that a better-than-average job has been done with the dubbing in of English dialogue makes the picture suitable for most other theatres, too, but its appeal to the general run of audiences is doubtful because of the story's tragic ending, which has the heroine's 2-year-old illegitimate baby drowning to death. This tragic occurrence, coupled with the depiction of the baby's funeral, makes for pathos and heartbreak that leaves the audience depressed. Until the closing reels, however, its story of love and reproach is passionate and emotional, with the voluptuous Miss Loren in her element as a fiery peasant girl who is seduced by a handsome smuggler and who informs on him when he mistreats and abandons her. The color photography is excellent:—

Sophia, a beautiful peasant girl, rejects the romantic overtures of Gerard Oury, a police officer, and falls in love with Rik Battaglia, who uses his boat for fishing by day and smuggling by night. After winning her love and living with her, Battaglia deserts her and goes to live in a town nearby. Oury continues to court Sophia and urges her to help him expose Battaglia as a smuggler, but she only hastens to warn Battaglia that he is suspected. When she tells Battaglia that she is going to have his child, he thinks that she is trying to blackmail him into marriage and slaps her. Angered, she goes to the police about his smuggling. He is arrested and sentenced to five years in jail. Sophia moves away and, two years later, Oury traces her to a river area where she works as a cane cutter to support herself and her little son. Oury warns Sophia that Battaglia had escaped from jail and that he may seek her out to avenge himself. Returning to her hut that evening, Sophia finds her baby missing and, after a heartbreaking search, locates him drowned in the long grass of the river. Battaglia shows up as Sophia and the villagers mourn the death of the child, and his feelings of revenge turn to distress. He gives himself up to the police and, with their permission, joins Sophia at the head of the funeral procession.

It was produced by Dino de Laurentiis and Carlo Ponti, and directed by Mario Soldati from a story by Alberto Moravia and Ennio Flaiano. Adult fare.

"Back from the Dead" with Peggie Castle, Arthur Franz and Marsha Hunt

(20th Century-Fox, August; time, 79 min.)

A weird program picture that should get by with undiscriminating movie-goers who enjoy horror-type films regardless of story values. Centering around a young woman who is transformed from a calm, even-tempered person to one who is vicious and murderous when an alien will takes control of her mind, the story is, of course, completely unreal, but the Jekyll-Hyde quality of the principal characterization holds some fascination even if it does defy belief. Worked into the illogical proceedings are the machinations of a black magic practitioner whose murder in the highly melodramatic finish restores the heroine to her normal self. The direction and acting adequately meet the demands of the script, and the photography, in the Regalscope anamorphic process, is good:—

Shortly after Marsha Hunt arrives for a visit with Peggie Castle, her sister, and Arthur Franz, her brother-in-law, Peggie's behavior turns moody and strange. One night she becomes hysterical and goes into a coma. She recovers but seems like another person—hostile to both Marsha and Franz, and claiming that her name is Felicia. Stunned, Franz tells Marsha that Felicia had been his first wife, and that she had died in a plunge from a cliff. Peggie demands to see James Bell and Helen Wallace, Felicia's parents, and the intimate things she discusses with them makes it apparent that her mind had been taken over by the dead Felicia. Felicia's mother, who belonged to a cult headed by Otto Reichow, a black magic practitioner, believes that he is responsible for returning her dead daughter to her, but Bell, her husband, is horrified by the thought. Complications arise when Peggie attempts to kill Marsha by flooding her room with gas, but Marsha awakens in time to save herself. Franz locks Peggie in her room, but she manages to escape and goes to Reichow's home, where he promises to keep her alive if she will make a "blood sacrifice." Marianne Stewart, a member of the cult, becomes insanely

jealous of Reichow's attentions to Peggie and warns Franz and Marsha that she is to become another innocent victim of his witchery. They rush to his home and, as Reichow tries to escape, Marianne shoots him down. Upon his death, the spirit of Felicia leaves Peggie, who becomes her normal self and remembers nothing of what had happened since she went into a coma.

It was produced by Robert Stabler and directed by Charles Marquis Warren from a screenplay by Catherine Turney, based on her novel, "The Other One."

Adult fare.

"3:10 to Yuma" with Glenn Ford, Van Heflin and Felicia Farr

(Columbia, Sept.; time, 92 min.)

Distinguished by fine direction and acting, "3:10 to Yuma" is a taut and absorbing western melodrama that grips one's interest from start to finish. It should go over very well with all types of movie-goers, even those who are not partial to westerns, for the treatment is different from most pictures of its type and the action is charged throughout with an unusual degree of mounting suspense, because of the tense story in which two men, one a cold-blooded killer and the other a family man with no stomach for heroics, match wits and guns in a bizarre game of death. Top acting jobs are turned in by Glenn Ford, as the soft-spoken but vicious desperado, and Van Heflin, as the complacent, penniless rancher, whose inherent courage comes to the fore when he is pushed too far. Most of the suspense stems from the fact that Heflin, badly in need of money to support his family, undertakes for \$200 to guard the captured Ford in a hotel room for several hours and to escort him to a train for delivery to the sheriff in Yuma. How he accomplishes this, despite Ford's efforts to bribe him, and in spite of the fact that Ford's gang members take over the town and wait for him to emerge from the hotel with his prisoner, will keep the spectator on the edge of his seat. Felicia Farr, Richard Jaeckel and Henry Jones are among the others in the fine supporting case who give effective portrayals. The photography is excellent:—

Utilizing a small herd of scrawny cattle owned by Heflin, Ford and his outlaws block a stagecoach, rob it of a gold shipment and kill the driver when he makes a threatening move. The outlaws head for the town of Bisbee after unhooking the coach team and leaving the passengers stranded. Heflin, who had witnessed the holdup, had made no effort to stop it because he alone was no match for the gunmen, but Leora Dana, his wife, and their two young sons, are disappointed over his failure to fight it out with Ford. Meanwhile, in Bisbee, the outlaws head for their hideout after several drinks in a local saloon. Ford, however, remains behind to make love to Felicia, a pretty barmaid. Heflin goes to town to negotiate a loan for his rundown ranch and arrives just as the sheriff, who had learned about the holdup, figures out ways and means to trap the dangerous Ford, who was still in the saloon. Heflin reluctantly agrees to help capture Ford by distracting his attention while the sheriff and his posse get the drop on him. The trick works but a problem arises when no one in the posse is willing to escort Ford to jail lest he be killed by his gang. But when Robert Emhardt, owner of the stagecoach line, offers a bounty of \$200, Heflin, needing the money, quickly volunteers, along with Henry Jones, the town drunkard. To throw the gang off the track, Ford is taken secretly to the town of Contention, where he was to be put aboard the 3:10 P.M. to Yuma. With several hours before train time, Heflin is assigned to guard Ford in a hotel room. The wait turns into a nerve-shattering ordeal as Ford tries unsuccessfully to get the upper hand on Heflin and then attempts to bribe him to let him escape. Shortly before train time, Ford's outlaws, who had learned of his predicament, take over the town and kill Jones as a warning to Heflin. This turn of events frightens Heflin's wife and friends and they plead with him to release Ford. But Heflin, angered by Jones' murder and realizing that a killer like Ford belongs behind bars, determines to deliver him to the sheriff in Yuma. Minutes before the train arrives, he forces Ford down into the street at gunpoint and, at the risk of his own life, daringly maneuvers Ford in a way that lands them both safely on the train, despite the murderous gunfire of his gang.

It was produced by David Heilwell and directed by Delmer Daves from a screenplay by Halsted Welles, based on a story by Elmore Leonard. Adult fare.

"(4) There is another advantage to doing the foregoing—RKO is no longer with us—Metro—the leading producers and distributors for many years is fighting for its very life. Any of the other companies might be the next to be attacked by a small minority group seeking to cash in on the companies' assets.

"Such a demonstration of strength from the exhibitors throughout the country would have a great deterring effect on such tactics in the future.

"Let's all take our coats off—and get those proxies in and insure the continuation of our daily bread."

HARRISON'S REPORTS strongly endorses Capt. Auten's suggestions and recommends to the exhibitors that they make an all-out effort to support Joe Vogel in this battle. Every exhibitor, no matter how small or large, has a vital stake in this fight, for, unless control of Loew's remains in the hands of an experienced showman, such as Vogel, there is great danger that the company will cease to function as an important source of dependable product—a source the entire industry, not alone exhibition, can ill afford to be without.

A FINE JOB OF SHOWMANSHIP AND PUBLIC RELATIONS

Of the many top world premieres that have been staged in the history of the industry, few have been more outstanding and productive of promotional value and public good will than the one staged this Wednesday in Denver, Colorado, in connection with Columbia's "3:10 to Yuma." Paul N. Lazurus, Columbia's head of publicity, advertising and exploitation, and his alert staff of publicists, deserve to take a bow for a job well done.

Limited space does not permit a recapitulation of the numerous civic events and the fanfare and pageantry, including a gigantic and colorful one-mile parade that was watched by more than 40,000 people who lined the streets of downtown Denver. Suffice it to say that it was one of the biggest gala events ever held in Denver, and if one is to judge from the extensive newspaper, radio and television coverage given to it by the more than seventy-five representatives of leading newspapers, magazines, news service syndicates and national radio and television networks, who attended the festivities, the nationwide publicity gained should pay off handsomely in bigger grosses to the benefit of both Columbia and the exhibitors who book the picture.

Aside from being a great promotional job, the notable thing about the premiere is that it was handled with good taste and in a manner that brought fine credit, not only to Columbia, but also to the motion picture industry as a whole. This was reflected by the active participation of the Governor of Colorado, of city officials and of civic and business leaders, as well as the genuineness of the warm reception accorded to the press visitors and to the stars who participated in the premiere events, including Glenn Ford, Van Heflin, Felicia Farr, Kathryn Grant, Richard Jaeckel, Phil Carey and James Darren.

The spectacular promotional job done by Columbia to launch and ballyhoo "3:10 to Yuma" is the kind of showmanship that cannot help but create a strong desire among the public to see it. Much more of the same is badly needed by the industry to re-

create interest in the movies and win back the lost audience, provided, of course, that the picture involved is worthwhile exploiting. We make a mistake when we ballyhoo a picture for more than it is worth as an entertainment because the net result is a loss of public faith in all exploitation campaigns. In the case of "3:10 to Yuma," however, Columbia has a picture that is definitely worthwhile exploiting, for its suspenseful and thrilling story, coupled with the fine direction and acting, make it one of the best westerns to come out of Hollywood in a long time.

"The Pajama Game" with Doris Day, John Raitt and Carol Haney

(Warner Bros., Aug. 31; time, 101 min.)

Photographed in WarnerColor, this film version of the highly successful Broadway musical of the same name is so faithful to the original that, except for a few sequences, its treatment and presentation give one the impression of a photographed stage play. The action is loaded with musical numbers from start to finish, with some one in the cast either bursting into song or going into a dance routine every few minutes. Fortunately, these musical numbers are for the most part entertaining and, coupled with the story's romantic complications and comedy situations, the picture as a whole shapes up as good summer fare, despite a few dull moments. Except for Doris Day, most of the players appeared in the stage original. These include John Raitt, Carol Haney and Eddie Foy, Jr., whose names do not mean much on a marquee but who recreate their principal supporting roles in competent style.

Centering around a hassle between labor and management in a pajama factory, the story opens with Raitt obtaining a job as superintendent of the plant, whose workers are kept under the watchful eye of Foy, who is unreasonably jealous of Carol, secretary to Ralph Dunn, the owner. Raitt's impatience with a gold-bricking mechanic gets him involved with the union's grievance committee, headed by Doris, who straightens out the matter and wins his heart. Raitt pursues Doris at a company picnic and she gives in to his romantic overtures, but she permits their romance to run a bumpy course because of the refusal of management to grant the pajama girls and boys a 7½¢ raise. Complications arise when Doris leads a slowdown in the factory and Raitt has no alternative but to fire her. She refuses to see Raitt at her home and, to make matters worse, the workers annoy him with sabotage maneuvers. In desperation, Raitt decides to investigate whether or not Dunn could afford the raise, and he takes Carol out on a date to induce her to let him see a secret set of books kept by Dunn. This date with Carol causes Foy to go on a drunken jealous rampage that almost results in mayhem, but it also results in Raitt obtaining information that proves conclusively that Dunn had been taking advantage of the workers. Threatened by Raitt with exposure, Dunn grants the 7½¢ raise. Raitt is hailed as a hero, and Doris, in gratitude, rushes into his arms.

It was produced and directed by George Abbott and Stanley Donen, from a screenplay by Richard Bissell and Mr. Abbott, based on their play and on Mr. Bissell's novel, "7½ Cents."

Family.

HARRISON'S REPORTS

Yearly Subscription Rates:

United States	\$15.00
U. S. Insular Possessions.	16.50
Canada	16.50
Mexico, Cuba, Spain.....	16.50
Great Britain	17.50
Australia, New Zealand,	
India, Europe, Asia	17.50
35c a Copy	

1270 SIXTH AVENUE

New York 20, N. Y.

A Motion Picture Reviewing Service
Devoted Chiefly to the Interests of the Exhibitors

Its Editorial Policy: No Problem Too Big for Its Editorial
Columns, If It is to Benefit the Exhibitor.

Published Weekly by
Harrison's Reports, Inc.,
Publisher

P. S. HARRISON, Editor
AL PICOUULT,
Managing Editor

Established July 1, 1919

Circle 7-4622

A REVIEWING SERVICE FREE FROM THE INFLUENCE OF FILM ADVERTISING

Vol. XXXIX

SATURDAY, AUGUST 17, 1957

No. 33

ALLIED'S SUMMER BOARD MEETING

Of the important actions taken by National Allied's board of directors at its summer meeting, held in Pittsburgh on Tuesday and Wednesday of this week, those made public include the unanimous adoption of resolutions concerning conciliation and arbitration; Allied's resumption of its charter membership in the Council of Motion Picture Organizations; and Allied support of Joseph R. Vogel in the impending struggle for control of Loew's, Inc.

On the matter of arbitration, the board, after considering the report of the Allied representatives on the Joint Arbitration Committee, thanked them for their efforts to secure "an adequate and effective" arbitration system for the motion picture and commended them "for the proposals made and the stands taken" by them during the negotiations.

The resolution expressed the board's opinion that "the foremost evil to be remedied by an arbitration system is the chaotic condition with respect to availabilities which prevents exhibitors from planning their programs with any assurance that the pictures will be available when needed," and to this end it instructed the Allied representatives that "an arbitration system to be effective must, in addition to other matters, give effect to the recommendation of the Senate Select Committee on Small Business for computing as clearance the number of days elapsing between the close of a picture's engagement in a prior run theatre and the opening of its engagement in a subsequent run theatre."

The resolution states also that "the board approves as an acceptable first step in the effort to establish an arbitration system the Conciliation Plan adopted by the members of the Joint Committee for submission to their principals; but such approval shall not be taken to mean that the board regards the Conciliation Plan as an acceptable or adequate substitute for an arbitration system as recommended by the Small Business Committee."

With regard to resuming charter membership in COMPO, the Allied resolution had this to say:

"1. Allied accepts the invitation heretofore extended by the governing bodies of COMPO to resume its charter membership in that body.

"2. This action is taken upon the condition and understanding.

(a) That Allied through a designated representative will resume its place (now temporarily filled by a representative of COMPO management) on COMPO's Governing Committee (Triumvirate).

(b) That the Governing Committee will fulfill the commitment set forth in the telegram to Mr. Myers dated May 3, 1957, to recommend to COMPO's Executive Committee, at its next meeting, the adoption, in the main, of the conditions worked out between the representatives of Allied and COMPO.

(c) That it is essential in securing the cooperation of Allied's constituent organizations that the Executive Committee make effective the condition that COMPO dues collections shall not be made by film company employees in any territory wherein is located a regional exhibitor organization affiliated with COMPO, directly or through a charter member, without the consent of each regional association."

In the resolution concerning the impending struggle for Loew's, Inc., the board, after noting that an expression of its views is warranted because "exhibitor customers have a vital stake in the preservation of the company," resolved as follows:

"1. While the board is not fully informed as to all actions taken by President Vogel during the short time he has held office to revive and strengthen the company, and is disappointed that he has not had time to correct certain distribution policies and practices detrimental to the company and its customers alike, it nevertheless is of the opinion that the interests of exhibitors both as customers and as stockholders will best be served by retaining Mr. Vogel as President and by giving him a board of directors which will support his efforts to rebuild M.G.M.

"2. The Allied board views with alarm and disgust the desperate and irregular efforts resorted to by Joseph Tomlinson and his henchmen to hamstring Vogel in his efforts to restore efficiency and economy in the company's operations and to oust him from the presidency before his actions and policies have had a fair trial, all of which fill the board with misgivings that the real purpose of the Tomlinson faction is not to perpetuate M.G.M. as a producer and distributor of motion pictures, but to make a quick profit by liquidating the corporation whose assets admittedly exceed the value of its outstanding shares of capital stock.

"3. Confident that Vogel will prevail over the forces seeking to unseat him, the Allied board hereby urges him to press with force and vigor his efforts to rehabilitate M.G.M. and to restore the policies by which the company attained greatness; that is, by supplying to its customers a steady flow of fine pictures, by restoring fair distribution practices, and by vindicating its onetime reputation as 'the friendly company.'

(Continued on back page)

"Tip On a Dead Jockey" with Robert Taylor, Dorothy Malone and Gia Scala
(MGM, August; time, 99 min.)

Although excessive talk slows the pace down in the first half, this melodrama should give pretty good satisfaction to the general run of audiences because the second half has plentiful suspense and excitement. Centering around Robert Taylor as a former American combat flier who had lost his nerve and now lived a fast life in Madrid, the story, which deals with the effect of his emotional disturbance on his marriage and with his being victimized by a narcotics smuggler, is on the familiar side, but it holds one's interest well throughout because of the smart dialogue and the good direction and acting. Moreover, it has considerable light comedy, provoked by Marcel Dalio, who is warm and highly amusing as Taylor's close friend and permanent house guest. The photography, in black-and-white CinemaScope, is very good:—

The carefree life of a playboy in Madrid is lots of fun to Taylor, but he soon finds himself in need of money. Taylor sees a possible solution to his problem when he is approached by Martin Gabel, a mysterious, wealthy stranger, who knew that he had been a pilot and who offers him \$25,000 to smuggle by plane a box of English currency from Egypt to Madrid. Realizing that he had lost his nerve as a flier, Taylor declines the proposition but persuades Jack Lord, his close pal and war buddy, to make the flight, even though he knew that Lord is a poor navigator. Lord makes a "dry run" of the illegal and dangerous flight, and while he is gone, Dorothy Malone, Taylor's estranged wife, accuses him of trying to get rid of Lord in order to make love to Gia Scala, Lord's pretty wife. When Lord returns, Taylor knocks him unconscious to prevent him from going through with the deal, and decides to make the flight himself. Marcel Dalio, another close friend, persuades Taylor to take him along. Taylor flies to Egypt and picks up the box at an abandoned airfield, but an accidental damage to the plane delays his flight plan for several hours and brings him under the scrutiny of customs officials when he lands in Cairo to refuel. To avoid a search of his plane, he takes off without authorization and word is immediately flashed to all international airports to arrest him if he lands. While playing a hide-and-seek game with the authorities, Taylor discovers that the box contained not only money but also heroin. Furious, he radios the facts to the Madrid police, who arrest Gabel when he takes delivery of the box. Taylor is absolved of all blame because of his cooperation in trapping Gabel. His confidence in flying restored, Taylor becomes reconciled with Dorothy and looks forward to becoming an airline pilot.

It was produced by Edwin H Knopf and directed by Richard Thorpe from a screen play by Charles Lederer, based on a story by Irwin Shaw.

Adult fare.

"Portland Expose" with Edward Binns, Carolyn Craig and Virginia Gregg
(Allied Artists, Aug. 11; time, 72 min.)

So far as quality is concerned, this crime melodrama has been produced well enough to be acceptable as a supporting feature. It may draw better than average business, however, because the story deals with organized crime in the city of Portland, Oregon,

the facts of which received wide publicity recently as a result of the expose by Senator McLellan's investigating committee. The action is fast throughout, and the hero's determination to clean up the city even at the risk of his own life and the disfigurement of his teen-aged daughter should appeal to the crowds. There are heroic situations aplenty, but there is no comedy relief. The photography is excellent:—

Accompanied by Virginia Gregg, his wife, and Carolyn Craig, their 17-year-old daughter, Edward Binns moves to Portland and opens a small tavern. Smooth-talking Stanley Farrar persuades Binns to install pinball machines and he soon finds himself caught in a gang war between rival operators. When he refuses to play along with the new crowd, his tavern is picketed without reason and he is compelled to close down. Russ Conway, the gang leader, sends two hoodlums to talk with Binns and they force him to reopen by threatening to disfigure his daughter with acid. Despite the profits, Binns wants to quit and tips off the police that he is operating illegally. The call is short-circuited to a high official and all he gets is a warning. Binn gets fighting mad when Frank Gorshin, one of the hoodlums, attempts to attack his daughter. He beats up Gorshin, who is later murdered on Conway's orders. Binn finally locates a group of honest men, headed by Francis de Sales, a union labor leader, and two newspapermen. They equip Binns with a tape recorder by which he obtains evidence for the grand jury. But Binns is trapped when Jeanne Carmen, a B-girl, notices the tape recorder and notifies Conway. The gang gives Binns a beating but he refuses to reveal where the tapes had been hidden. As a last resort, the gangsters kidnap Carolyn, drag her before her father and threaten to throw acid in her face unless he talks. Binn breaks loose and puts up a vicious fight just as the honest labor union men arrive on the scene to the rescue. This leads to a full-scale investigation that cleans up the city, leaving Binns and his family safe again.

Lindsley Parsons produced it and Harold Schuster directed it from a screenplay by Jack DeWitt.

Adult entertainment.

"Domino Kid" with Rory Calhoun, Kristine Miller and Andrew Duggan
(Columbia, October; time, 74 min.)

A routine but action-packed program western. Centering around a man who sets out to seek vengeance on five outlaws who had murdered his father and younger brother while he was fighting in the Civil War, the story's mixture of gun duels, killings, fistcuffs and skullduggery offers little that is novel and is presented in formula style. It should satisfy the avid Western fans, however, for the action keeps moving at a fast and exciting pace from start to finish. An air of mystery is built up in the beginning as to the identity of the fifth outlaw sought by the hero, but this fizzles out at the finish when he proves to be just another gunslinger who had no major role in the prior action and who is dragged into the proceedings arbitrarily. The direction and acting are adequate, and the photography good:—

Having vowed vengeance on the five outlaws who had killed his father and brother while rustling cattle from their ranch, Rory Calhoun kills four of them in a series of gun duels but is unable to learn the identity of the fifth one. He returns to his home town in Texas,

where Kristine Miller, his sweetheart, urges him to give up his quest for revenge on the fifth man, pointing out that people now looked upon him, not as a hero, but as a cold-blooded killer. Calhoun quarrels with Kristine, and is further disturbed by the attentions paid to her by Andrew Duggan, a wealthy Easterner, who had moved into the area to finance ranchers who were devoting themselves to raising wheat rather than cattle. Complications arise when Duggan, to get water for the wheat farmers, dams a creek on public land and cuts off the water supply to Calhoun's ranch. Calhoun gives Duggan until dawn to destroy the dam or start wearing a gun. Kristine and the local sheriff try to dissuade Calhoun and Duggan from going through with their impending gun duel but both are adamant and await the dawn. Meanwhile Calhoun beats up Peter Whitney, a slimy gunman, who insults Yvette Dugay, attractive owner of a Mexican cantina. As dawn breaks, Calhoun learns from a friend that Whitney is the fifth man he sought. He steps out into the street and finds Duggan, rifle in hand, waiting for him. As the two men face each other, a shot fired by Whitney, backed by two henchmen, knocks Calhoun down. Duggan then joins Calhoun in the fight against the trio, who are wiped out after a bloody battle. It ends with Calhoun patching up his differences with Duggan and with his becoming reconciled with Kristine.

It was produced by Mr. Calhoun and Victor M. Orsatti, and directed by Ray Nazarro, from a screenplay by Kenneth Gamet and Hal Biller, based on a story by Mr. Calhoun.

Adult fare.

"Hell on Devil's Island" with Helmut Dantine, William Talman and Donna Martell
(20th Century-Fox, Sept.; time, 74 min.)

Grim program fare. Centering around inhuman prison conditions on Devil's Island prior to its abolishment, the story is nothing but an exposition of brutality in a sordid environment and background. There was nothing attractive about Devil's Island before it was dismantled and abandoned, and it is doubtful if this picture will give any pleasure to most movie-goers. Even those who sometimes accept cruelties as a substitute for vigorous action will find this story hard to take, for it is uncompromisingly brutal throughout and, naturally, has no comedy to relieve the tension. The photography, in the Regalscope anamorphic process, is very good:—

Imprisoned for eight years on Devil's Island for writing against the French collaborators during World War II, Helmut Dantine, an editor, is infuriated beyond endurance by the brutal treatment he and other prisoners receive from William Talman, the sadistic overseer. One day he attacks Talman and is punished with a nearly-fatal lashing, but his toughness and courage enable him to survive and he is eventually released. But like all other ex-convicts on Devil's Island, Dantine finds himself with no money and no prospects, a potential victim of three men who controlled the island. These include Peter Adams, an opportunistic plantation owner; Mel Wells, a money-mad banker; and Ed Colmans, the cynical police chief. To snare the ex-convicts into forced slavery on Adams' plantation, the three men had arranged with Jean Willes, Talman's voluptuous woman, who owned the only dive on the island, to extend credit to the men. Colmans then arrests them for debt and

forces them to work for Adams — a sentence tantamount to death, for no one ever survived on the plantation. Robert Cornthwaite becomes the new governor of the island, and Donna Martell, his daughter, serves as his secretary. Being humane, father and daughter seek some way to rehabilitate the ex-convicts and summon Dantine for his advice and counsel. Dantine, bitter, insultingly rejects the offer and incurs Donna's enmity. But he eventually reconsiders and, aided by Donna, digs into past records that expose the crookedness of the island's officials and reveals that they had been operating secretly a gold mine to evade payment of taxes. Risking his life, Dantine locates the mine and kills Talman and Adams in a fight. With the needed evidence in his hands, the governor wins the reforms he had been fighting for. Dantine gains a pardon, is appointed assistant administrator, and also wins Donna's love.

Leon Chooluck and Laurence Stewart produced it, and Christian Nyby directed it, from a screenplay by Steven Rich, based on a story by Arndt and Ethel Giusti. Hardly for children.

"The Badge of Marshal Brennan" with Jim Davis and Arlene Whelan
(Allied Artists, May 26; time, 76 min.)

A passable western melodrama, fully suitable for the lower half of a double bill. The story is somewhat unpleasant in that it deals with an epidemic that threatens to spread from diseased cattle to human beings. In its favor, however, is the fact that the action is fast all the way through and that most every one in the cast imparts realism to his role. The opening scenes, where Jim Davis is shown killing two Indians in self-defense, are exciting, as are other situations from which he emerges victorious after coming into conflict with villainous characters. There is no comedy relief. The photography is good:—

Wanted for a murder he had committed in self-defense, Davis comes upon Douglas Fowley, a dying U.S. Marshal. When Fowley dies, Davis takes his badge and credentials and rides into the town of Banock, where Harry Lauter, the local doctor, had warned the townfolk that cattle owned by Louis Jean Heydt were infected by black spot fever, which could spread to human beings. Lee Van Cleef, Heydt's son, orders the doctor from the ranch when he comes to inspect the cattle lest the entire herd be condemned. Larry Dobkin, father of a boy who had died of the fever, blames the doctor for the lad's death. Van Cleef urges Dobkin and his father's cowboys to lynch the doctor, but just before he is hanged, Davis, the fake marshal, comes upon the scene and stops the would-be lynchers at gunpoint. He then has Van Cleef jailed by the local sheriff. Meanwhile the epidemic does break out and Davis decides to leave the community, but Arlene Whelan, a cafe owner attracted to Davis, persuades him to linger. When the townfolk learn that Heydt was determined to move his herd, an act that would cause the epidemic to spread, they join Davis and the sheriff to prevent the move. A gun battle ensues, and Heydt and his henchmen are defeated. Davis decides to become a permanent resident, and the sheriff, though recognizing Davis as a wanted man, keeps the secret to himself.

It was produced and directed by Albert C. Gannaway from a screenplay by Thomas G. Hubbard.

Family.

"4. The board of directors urges all Allied members owning stock in Loew's, Inc., to give their proxies to the committee representing management."

The addition of National Allied's support puts the organized exhibitors of the nation solidly behind Joe Vogel, and that is as it should be, for it is vital, not only to the exhibitors, but to the industry as a whole, that Loew's continue its role as a major producing and distributing company. We shudder to think of what might happen to the company if control should pass into the inexperienced and grasping hands of the Tomlinson faction.

* * *

While on the subject of Loew's, it is heartening to note that leaders in the motion picture, financial and industrial fields, led by Harry Brandt, the theatre circuit operator and president of the Independent Theatre Owners Association, have formed a Loew's Stockholders Protective Committee to support Vogel and solicit proxies for his slate of candidates for the company's board of directors.

Among the committee announced are Frank C. Walker, former Postmaster General and a prominent circuit operator; Burt Lancaster; Robert Benjamin, board chairman of United Artists; Ned Depinet, president of the Motion Picture Pioneers, who announced last week that Vogel had been selected as the 1957 Pioneer of the Year; producer Mike Todd; Harry Balaban, the Chicago circuit executive; Ben Berger, the fiery Minnesota exhibitor leader; David Wallerstein, circuit manager; Harry C. Arthur, head of the Southern California Theatre Owners Association; Tom Connors, former sales chief of 20th Century-Fox; and Jay Emanuel, trade paper publisher and circuit operator.

These men and other prominent industry people who are expected to join the committee will tour the country in a concerted effort to solicit proxies from individual stockholders in support of the Vogel management, and their primary purpose, as explained by Brandt, "is to swamp the Tomlinson rump group at the September 12 stockholders' meeting."

Whether you own stock in Loew's or not, you should support this movement to the hilt because your own welfare is tied in with the assured continuation of MGM as a prime source of important product.

PAY WHAT YOU CHOOSE

Trueman Rembusch, the Indiana Allied leader and Secretary-Treasurer of Syndicate Theatres, Inc., announced last week a novel "Pay What You Choose" admission policy in connection with the showing of "The Ten Commandments" in his circuit's Crest Theatre, Wabash, Indiana. The text of the policy, as announced to the public, is as follows:

"Beginning Sunday, August 11th, for a two weeks' showing at the Crest Theatre, Wabash, Indiana, you may see 'The Ten Commandments,' a Paramount picture, for whatever admission price you choose to pay. We believe in the innate integrity of our patrons, you must pay something, for the Paramount contract specifies that an admission price must be charged. This is the same picture for which \$2.20 was charged in Indianapolis and other cities.

"This unprecedented offer is made because the management believes that the story of 'The Ten

Commandments' belongs to all people and that it should be viewed by every man, woman and child.

"We have tried consistently before and since the opening of 'The Ten Commandments' in Indianapolis last January, to obtain the picture for Wabash. Only now has Paramount consented to the exhibition of 'The Ten Commandments' in this community.

"Because we believe that a profit motive should not attach to a religious picture such as 'The Ten Commandments' all monies in excess of Paramount's percentage share will be turned over to the Will Rogers Memorial Hospital. Nothing will be deducted for theatre overhead.

"Remember — The Crest Theatre, Wabash, Indiana, 'The Ten Commandments' opening Sunday, August 11th, for two weeks — admission price is established by you. Pay what you choose. Two shows daily. Matinee begins at 1:30; evening performance begins at 7:00."

Naturally, this "novel admission policy" on a picture of the stature of "The Ten Commandments" has caused considerable buzzing within industry circles.

Those who are against the policy claim that it will do harm to other exhibitors who show the picture at the usual advanced admission prices, and that the real motive behind the policy is that of retaliation against Paramount for instituting on this picture a pre-release distribution plan that goes further than any other pre-release sales plan ever devised.

Those who side with Rembusch are inclined to agree that the policy is an act of retaliation, but they are for it on the basis that it will prove to Paramount that an exhibitor, too, can put on the "squeeze" when confronted with a sales policy that, in effect, compels a theatre to raise its admission prices and imposes new and unreasonable clearances between theatres that are in substantial competition, as well as between those that are not substantially competitive. And all this in addition to milking the picture for all it is worth in the key-run engagements.

Paramount, of course, cannot legally fix a theatre's admission price, and it has declined to make any comment on the situation, but its sales executives no doubt are more than a little bit concerned lest other exhibitors follow Rembusch's lead.

"THE BIG SHOW" MADE AVAILABLE WITHOUT CHARGE

Alex Harrison, 20th Century-Fox's general sales manager, has announced that the recently completed 56-minute version of his company's product feature, "The Big Show," designed exclusively for public presentation, will be made available to exhibitors without charge beginning August 28.

As stated before in these columns, the exhibitors who decide to show this colorful CinemaScope product feature undoubtedly will find that their patrons will be thrilled by it, for the public has always been fascinated by behind-the-scenes glimpses of Hollywood and its stars. Even more important is the fact that the selected scenes from the many important forthcoming 20th-Fox pictures are presented in a way that is bound to whet the entertainment appetites of those who will see the product feature.

HARRISON'S REPORTS

Yearly Subscription Rates:

United States	\$15.00
U. S. Insular Possessions.	16.50
Canada	16.50
Mexico, Cuba, Spain.....	16.50
Great Britain	17.50
Australia, New Zealand,	
India, Europe, Asia	17.50
35c a Copy	

1270 SIXTH AVENUE**New York 20, N. Y.**

A Motion Picture Reviewing Service
Devoted Chiefly to the Interests of the Exhibitors

Its Editorial Policy: No Problem Too Big for Its Editorial
Columns, if It is to Benefit the Exhibitor.

Published Weekly by
Harrison's Reports, Inc.,
Publisher

P. S. HARRISON, Editor
AL PICOULT,
Managing Editor

Established July 1, 1919**Circle 7-4622****A REVIEWING SERVICE FREE FROM THE INFLUENCE OF FILM ADVERTISING****Vol. XXXIX****SATURDAY, AUGUST 24, 1957****No. 34****RESISTANCE PAYS OFF**

Another important action taken last week by National Allied's board of directors at its Pittsburgh summer meeting was the adoption of a resolution concerning the destruction of established availabilities and "the chaos in booking and playing pictures resulting therefrom." After hearing and discussing the report of Allied's Emergency Defense Committee on the subject, the board resolved as follows:

"1. The board heard with admiration and satisfaction Ben Marcus' account of the spirited resistance offered by the exhibitors of Milwaukee to attempts made by certain film companies to destroy established availabilities in that area and commends them for their determination and courage and, in particular, congratulates Mr. Marcus for his strong and constructive letter to W. J. Heineman, of United Artists, dated August 5, 1957.

"2. The board concluded that unless the present trend in distribution circles toward the destruction of availabilities is halted and order is restored in the distribution of films subsequent-run and small-town exhibitors will suffer irreparable damage to their property and business; hence it advised and encouraged exhibitor groups to follow the example of the Wisconsin exhibitors and resist by all legal means and in every feasible way all efforts to break down established availabilities in their respective areas.

"3. Recognizing that the present condition of the business may call for the adoption of new distribution and exhibition methods, the board expressed the belief that desirable changes should be accomplished with the minimum of loss and inconvenience to all concerned, and the directors expressed their willingness to confer with representatives of distribution in hopes of bringing about such reforms without subjecting exhibitors to the losses resulting from the destruction of availabilities."

That the protest action taken by the Milwaukee exhibitors has been productive of results was made clear last week by Marcus, who heads Wisconsin Allied, in a statement to a *Film Daily* reporter.

Marcus is quoted as stating that most film companies have established or are establishing in the Milwaukee area "a more regular and orderly availability of product." He added that "most of the companies are making an effort to get back on the track," and that "they have come to realize the error they made in disrupting the orderly supply of pictures to the subsequent-runs."

Marcus cited 20th Century-Fox and Warner Brothers as being "especially cooperative."

It will be recalled that the Milwaukee exhibitors backed up their protest action taken last month with

a threat to boycott all pictures that are not delivered in time to be played on regular availabilities. That they are getting the desired results proves once again that the distributors, when faced with organized resistance that could seriously affect their receipts, somehow manage to find the prints required to service the territory in question.

BUSINESS-BUILDING PROGRAM SET TO GO

After many, many months of planning, the all-industry business building program will be launched on October 15 with the celebration of Hollywood's Golden Jubilee. The entire industry, including producers, theatres and stars, will unite in the colorful promotion plans.

The opening gun will be fired in Hollywood to focus nationwide attention on the important movies scheduled for fall and winter release, and the first event will take the form of a Hollywood jubilee tour of screen personalities. Present plans call for airliners to whisk some 15 to 20 stars on a tour of a score or more cities, with the Los Angeles Chamber of Commerce sponsoring the take-off. The stars will be accompanied by producers, directors, make-up experts and other movie personnel who are seldom seen by the movie fans.

In announcing the Jubilee celebration and tours, Eric Johnston, president of the Motion Picture Association of America, stated that they are only a part of a continuing long-range promotion campaign. The financing is to be contributed by production-distribution and exhibition branches of the industry, all working in cooperation with the Council of Motion Picture Organizations.

In addition to the going away celebration in Hollywood as the stars take off for the tours, there will be a week's celebration in New York City, plus festivities in many of the other cities to be visited. The itinerary is to be announced soon.

Simultaneously with the Jubilee launching, a multi-million dollar advertising and promotion campaign will be inaugurated.

To state the obvious, the business-building program, to be successful, will require the all-out cooperation of all branches of the industry, particularly exhibition. Some mistakes no doubt will be made, and in certain phases of the program the impact of the different promotions may benefit one class of theatres more than another, but those who do not receive immediate benefits should not withhold their support, for it must be remembered that the campaign is a continuing one that is designed to ultimately benefit all concerned.

"The Disembodied" with Paul Burke and Allison Hayes

(Allied Artists, Aug. 25; time, 65 min.)

Just another program horror melodrama. Though the picture has been directed well, the pace is considerably slow because of the fact that most of the story is explained by talk instead of by action. It should, however, squeeze by on the lower half of a double bill. The action has to do with voodooism, during which several persons are murdered, either under the guise of voodoo rituals, or purely and simply for revenge. Like most pictures of this kind, there is not much that the players can do with their characterizations although all meet the demands of the script. There are no comedy situations to offer relief. The photography is good:—

Paul Burke, Joel Marston and Robert Christopher are in the jungle when Christopher is mangled by a lion. A native guide leads them to John E. Wengraf, a doctor, who, assisted by Allison Hayes, his wife, patches Christopher up. Allison, who secretly practices voodooism, had enjoyed a romantic fling with Norman Fredric, a native servant, and had attempted to cast a fatal spell over her husband. She now finds herself attracted to Burke, arousing Fredric's jealousy. Allison is threatened by her husband when he finds her practicing voodooism over the unconscious Christopher. That night she plunges a knife into the heart of a doll as part of a strange ritual in which Fredric lies frozen in terror atop an altar. Later, Fredric is found dead, his heart cut out. Eugenia Paul, Fredric's wife, accuses Wengraf of murder. Christopher miraculously recovers but under an hypnotic spell he assumes Fredric's characteristics and attacks Burke when he discovers him making love to Allison. Burke knocks him unconscious. Allison, disclaiming voodoo power, accuses her husband of creating deadly evils and begs Burke to kill him. Burke repulses her and she becomes furious. She murders Burke's native guide, stabs the doctor and casts a fatal spell over a native as he prepares to summon help for her husband. Moreover, she orders Christopher, who was still under her hypnotic spell, to stab Burke, but Christopher recovers from his trance just as Eugenia, now aware that Allison had killed her husband, stabs her to death. It all ends with Burke and his companions returning to civilization.

Ben Schwab produced it and Walter Grauman directed it from a screenplay by Jack Townley.

Adults.

"Chicago Confidential" with Brian Keith, Beverly Garland and Dick Foran

(United Artists, Sept.; time, 74 min.)

A fair program crime melodrama with better than average exploitation possibilities because it deals with gangsterism in labor unions, a subject that has been front page news in recent months due to the Senate investigation. Like most gangster films, this one is rather unpleasant as entertainment, for it is rife with brutal gangland murders and beatings, and even touches upon the subject of organized prostitution. The plot is familiar in formula and treatment, but it is competently directed and acted and should give satisfaction to those who enjoy pictures of this kind. The photography is good, but much of it is in a low key:—

Gavin Gordon, boss of a gangster element trying to gain control of a powerful Chicago labor union, arranges the murder of the union's treasurer and frames Dick Foran, the organization's president, for the crime. Brian Keith, the State's Attorney, jails Foran, despite his protests of innocence. At his trial, Beverly Garland, Foran's secretary and fiancée, testifies that Foran could not have committed the crime because he had been in her apartment at the time of the murder. Her story is corroborated by Beverly Tyler, who testifies that she had heard Foran's voice in Miss Garland's apartment. That night, Gordon's hoodlums waylay Miss Tyler and threaten her unless she agrees to testify that it might have been Foran's recorded voice she had heard. When a tape recorder with Foran's voice is produced in evidence, the jury brings in a verdict of guilty.

Miss Garland visits Keith and insists that Foran had been framed. Moved by her sincerity, Keith sends the incriminating tape recording to a testing laboratory, along with a new recording of Foran's voice, and establishes that they are not the same. Aided by Miss Garland, Keith tracks down a night-club mimic who had made the fake recording but the man is killed by Gordon's hoodlums before Keith can get to him. Aware that Miss Garland probably would be the next victim, Keith visits her and, after gaining an admission that she had been forced to lie on the witness stand, sends her to his home to hide out. The hoodlums corner Keith and beat him savagely to find out where she is hiding. Miss Garland, to save Keith from further harm, discloses the location. While the gangsters take both Miss Garland and Miss Tyler in tow, Keith manages to contact the police, who trap the criminals at the airport before they can make a getaway. With the criminals brought to justice, Foran is cleared and is unanimously re-elected as president.

It was produced by Robert E. Kent and directed by Sidney Salkow from a screenplay by Raymond T. Marcus.

Adults.

"Action of the Tiger" with Van Johnson, Martine Carol and Herbert Lom

(MGM, no rel. date set; time, 98 min.)

Those who are not too concerned about story values should get pretty good satisfaction from this British-made adventure melodrama. Beautifully photographed in CinemaScope and Technicolor, and centering around an American adventurer who risks his life to help a French girl rescue her brother from Communist-held Albania, the story and characterizations are somewhat vague and the heroics are on the fanciful side. The action moves along at a brisk and exciting pace, however, and has considerable comedy, as well as romantic interest. Van Johnson does competent work as the hero, but the one who catches and holds the spectator's eye is Martine Carol, the voluptuous French star who oozes sex with every movement and whose physical charms are played up to the hilt. Not the least of the film's attributes are the superb scenic backgrounds:—

Johnson, an American contraband runner in Athens, is persuaded by Martine, a French girl, to smuggle her to Albania, where she hoped to rescue Gustavo Rocco, her blind brother, who was a political prisoner of the Communists. While in Albania, Johnson, as was his custom, planned to rescue a group of displaced Greek children in his fast motor launch. He had been doing this with the cooperation of Pepe Nieto, who, unknown to Johnson, was also an officer in the Security Police. Though compassionate toward children, Nieto is reluctant to help Rocco escape. For that reason, Johnson accompanies Martine to a derelict castle, where Rocco was held prisoner. There, an aged countess urges Johnson to take along a few displaced children and helps the party to escape into the hills to make their way to the coast. En route, they are captured by Security Police only to be rescued by armed Albanian bandits led by Herbert Lom, who takes them to a secret mountain hideout. Lom falls madly in love with Martine and makes it clear that he and his bandits will not help the party to escape unless she agrees to remain with him. Although now in love with Johnson, Martine agrees to Lom's demand in order to save the others. In the complicated events that follow, Lom is killed in a skirmish with the Security Police who, under Nieto's arrogant direction, make Johnson and his party captives again. At the last moment, however, Nieto reveals that he was merely putting on an act to fool his men because, he, too, wanted to escape to Greece with his children. Nieto's intentions are overheard by one of his lieutenants who tries to stop the escape, but Johnson manages to gain the upper hand and escapes with complete party in his boat, despite a hail of bullets.

It was produced by Kenneth Harper and directed by Terence Young from a screenplay by Robert Carson, based on the book by James Wellard.

Adult fare.

**"Daughter of Dr. Jekyll" with John Agar,
Gloria Talbott and Arthur Shields**

(Allied Artists, July 28; time, 71 min.)

This is another horror melodrama that should get by on double bills in theatres where such pictures are acceptable. The story itself is rather weak, but the horror scenes are well done and should make an impression on those who are frightened easily. The horror stems from the transformation of Arthur Shields from a supposedly normal person into a crooked piece of humanity, and from the murders he commits in his horrific state. The atmosphere is weird, in conformity with the action. There is, naturally, no comedy relief:—

Accompanied by John Agar, her fiance, Gloria Talbott goes to England to visit Arthur Shields, her guardian, and to claim an inheritance from her father, whom she had never known. Shields tries to discourage her marriage by informing her that her father was the notorious Dr. Jekyll, a suspected werewolf who had been killed by a mob. John Dierkes, Shield's dim-witted servant, learns of Gloria's background and, when a young village girl is found murdered, he tells the local residents about Gloria, leading them to believe that she is the reincarnation of her father. Shields, a doctor himself, prescribes a night of complete rest for Gloria, but he actually puts her in a hypnotic trance, after which he turns into the dreaded werewolf and commits a second murder. On the following night, Shields and Agar lock Gloria in her room, with Shields as the guard. Agar, however, peeks in through a window and sees Shields hypnotize her once again before turning into a werewolf and going out to commit another murder. Agar organizes the townspeople, who wound Shields and drive him into a tomb. Agar then awakens Gloria from her trance just as she, obeying Shields' hypnotic orders, was about to hang herself. When the mob approaches the werewolf, he manages to snatch Gloria away but he is killed by a stake driven through his heart by his servant. As the monster dies, he is transformed back into the figure of Shields, thus absolving Gloria of the crimes.

Jack Pollexfen wrote the story and produced it and Edgar G. Ulmer directed it. Adults.

**"Gunsight Ridge" with Joel McCrea,
Mark Stevens and Joan Weldon**

(United Artists, September; time, 85 min.)

Better than average western fare is offered in "Gunsight Ridge." The action is fast and exciting all the way through, holding the spectator in tense suspense. This is particularly so towards the end, where Joel McCrea, as a special agent for an express company, corners Mark Stevens, a subtle criminal, and chases him from hill to hill until he kills him in a showdown gunfight. McCrea's acting is highly skillful and, since most of his work is in a light vein, he proves that he can handle comedy roles as well as dramatic parts. Although photographed in black-and-white, the mountainous backgrounds are beautiful:—

McCrea, an express company secret agent, arrives in the usually peaceful Soldier Springs area to investigate a series of holdups and killings. The rash of crimes threatens to unseat Sheriff Addison Richards, thus tarnishing his enviable reputation toward the end of his honorable career. McCrea finds reason to suspect Mark Stevens, a respected member of the community, as the criminal, but finds it difficult to obtain proof of his guilt. Joan Weldon, the sheriff's daughter is unaware of his true identity and believes that he selfishly is trying to oust her father from his job. Meanwhile Richards, intent upon restoring his reputation, determines to catch the criminal without aid. He tracks the crimes to Stevens only to be murdered by him. While escaping, Stevens sees a group of other lawbreakers committing a train holdup. McCrea traces the outlaws and, aided by the townspeople, arrests and imprisons them. At the same time he comes upon Stevens speeding away on horseback to hide the loot, which he had recovered from the holdup men. McCrea gives chase and corners Stevens in the hills. There, he kills Stevens in a showdown battle and puts an end to the crimes.

Robert Bassler produced it and Francis D. Lyon directed it from a screenplay by Talbott and Elizabeth Jennings. Family.

**"The Three Faces of Eve"
with Joanne Woodward, Lee J. Cobb
and David Wayne**

(20th Century-Fox, Oct.; time, 91 min.)

Photographed in black-and-white CinemaScope, this is a fascinating adult drama based on the strange but true story of a young Georgia housewife afflicted with three separate and distinct personalities—one drab and spiritless; another sexy, provocative and irresponsible; and the third mature, intelligent and well adjusted. It is an authenticated case history of what is known in psychiatry as "multiple personality," and it emerges on the screen as an intriguing and absorbing study of the mental aberrations of a disturbed woman while under the care of an understanding and sympathetic psychiatrist, effectively portrayed by Lee J. Cobb. What really grips one's attention, however, is the exceptionally fine performance of Joanne Woodward, whose portrayal of the woman with three personalities is of Academy Award caliber. Miss Woodward, who has appeared in several minor films and who is one of the "new faces" being introduced by 20th-Fox in hand-picked vehicles, displays a brilliant acting talent in her transition from one personality to another, giving them fine shadings that make each one distinctive and believable. Although the story deals with psychiatry and a mentally unbalanced woman, it is not cheerless, for there is considerable humor in the perplexed reactions of the persons with whom Miss Woodward comes in contact when she switches to her wanton and seductive playgirl personality. There is also much humor in the reactions of David Wayne, as her bewildered and not-too-bright husband, who cannot fathom the reasons for her weird behavior, even when it is patiently explained to him by the psychiatrist. As a matter of fact, the story, though true, may tax the credulity of many movie-goers, but whether they believe it or not they should find it decidedly worthwhile on the basis of Miss Woodward's performance alone.

Briefly, the story opens with the depiction of Joanne as a drab and timid housewife who suffers severe headaches, followed by blackouts, during which she does things she cannot remember. One day she suddenly attempts to strangle her little daughter, and Wayne takes her to Cobb for psychiatric help. She denies the charges made against her by Wayne, but while Cobb questions her she suffers one of her headaches and undergoes a complete change of personality. She becomes saucy and aggressively flirtatious, denies that she is married to Wayne and that they have a child, and makes it clear that she has a penchant for good times and other men. She then reverts back to her prim, colorless self, with no recollection of her hoydenish personality. The astonished Cobb places Joanne under psychiatric treatment and attempts to prevent her wanton personality from becoming the dominant one. He is not too successful, however, and one night, when Wayne comes to see her at a boarding house where she roomed, she reverts to her good-time self and goes off on a night-club escapade that causes Wayne to sue for divorce. Joanne's uncontrollable double life eventually leads to an unsuccessful attempt at suicide, which in turn brings out a third personality, that of a balanced and intelligent woman. Probing into Joanne's three personalities over a period of many months, Cobb, through hypnosis, learns that her mental disorder stemmed from a frightening experience as a child, when her well-meaning mother forced her to kiss her dead grandmother on the cheek before the old lady was buried. By getting Joanne to relate this scary episode in her life, Cobb rids her of the drab and hoydenish personalities. She retains the well-adjusted personality, leaving her free to marry a fine young man and to lead a rich and normal life.

It was produced and directed by Nunnally Johnson from his own screenplay, based on the best-selling book by Corbett H. Thigpen, M.D., and Hervey M. Cleckley, M.D.

Adult fare.

**"The Sun Also Rises" with Tyrone Power,
Ava Gardner, Mel Ferrer, Errol Flynn
and Eddie Albert**

(20th Century-Fox, Sept.; time 129 min.)

This CinemaScope and Deluxe color production of Ernest Hemingway's best-selling novel of the same name has much to recommend it from the production point of view. Shot in location in Paris and Biarritz, with the major background for the action set in Pamplona, Spain, during the famed week-long bullfight festival, the cameras have captured in eye-filling and fascinating detail all the moods, glitter and excitement of these locales. Unfortunately, Hemingway's story of the frenetic behavior of a group of Anglo-American expatriates who lived in Europe in the post-World War I days comes through the screen as a sex drama that is slow-paced and overlong, and that for the most part is less than compelling dramatically, particularly as it regards the main theme, which centers around the frustrated love between an American who had lost his manhood as a result of war injuries, and a promiscuous English noblewoman who has intimate relations with many men but is unable to remain away from him. There is nothing distinguished about the performances, and the players rarely succeed in making their characterizations come alive. The high-powered exploitation campaign that is being but behind the picture, coupled with the potent marquee value of the stars' names, should do much to draw the movie-goers to the box-office, but it is doubtful if they will find it more than moderately satisfying as an entertainment:—

Tyrone Power, an American newspaperman living in Paris, is impotent as a result of war injuries. He loves Ava Gardner, a titled English woman, and is loved by her, but their mutual longing is tortured and frustrating. They meet in a Parisian night-club after a long separation but the meeting is an unhappy one for Power because of Ava's promiscuousness with other men, including Mel Ferrer, his wealthy friend, and Gregory Ratoff, a Greek nobleman. Accompanied by Eddie Albert, another friend, Power goes to Spain to watch the bullfights at the colorful San Fermin Fiesta at Pamplona. There, he meets up with Ava, Ferrer and Errol Flynn, a Scottish aristocrat and playboy, to whom Ava was engaged. All join together in the revelry, but the tension between Ava and Power is increased by a growing antagonism between Ferrer and Flynn because of Ava, and by the fact that Albert and Flynn are rowdily drunk most of the time. To add to the complications, Ava finds herself attracted to Robert Evans, a youthful matador, who is jealously beaten up by Ferrer when he finds him in Ava's room. With the festival over, Ava goes off to Madrid with the matador, while the others, including the frustrated Flynn, go their separate ways. Power goes to Biarritz for a rest, but before long he receives a telegram from Ava requesting his aid. He hurries to Madrid and finds her alone and in debt after getting rid of the matador. They resume their association, caught up in a love they cannot set aside, despite an insurmountable handicap.

It was produced by Darryl F. Zanuck and directed by Henry King from a screenplay by Peter Viertel.
Adult fare.

**"The Brothers Rico" with Richard Conte,
Dianne Foster and Kathryn Grant**

(Columbia, Sept.; time, 91 min.)

Skillfully directed and acted, "The Brothers Rico" is an effective gangster-type melodrama that is dramatically strong enough to fill the top half of a double bill. What gives the story more than ordinary worth are the touching domestic overtones, which concern the anguish of a devoted mother for the welfare of her three sons, who find themselves marked for death by a powerful crime syndicate, and the fear felt for their husbands by two of the brothers' wives. All this, which gives the picture definite feminine appeal, is effectively blended with the main story line, which centers around one of the brothers, a former member of the syndicate, who had become a respectable business man and who is tricked by the crime ring into setting his youngest brother up for a gangland execution. There is plenty of excitement and suspense in the tense action, particularly in the closing reels, where Richard Conte, as the victimized brother, outsmarts the gang to make his way to the district attorney and eventually tangles with the gang's top chiefs in a gun-blazing finale. The photography is fine:—

Formerly chief accountant for Larry Gates, head of a national crime syndicate, Conte had become a successful

Florida business man. He and Diane Foster, his wife, look forward to adopting a baby after 10 years of marriage. Complications suddenly arise in Conte's orderly life, when he is summoned by Gates, who informs him that other gangsters and the police were looking for Paul Picerni and James Darren, his younger brothers, who were connected with the syndicate, to make them reveal what they know about a gangland killing. Gates, who had always been like a father to the three brothers, because Argentina Brunetti, their mother, had once saved his life, makes it clear that it would be best if Conte contacted them and persuaded them to leave the country. Believing in Gates' sincerity and good intentions, Conte sets out on the mission, unaware that at that very moment Gates' hoodlums were beating Picerni to death. Through his mother, who expresses distrust of Gates, Conte learns that Darren was hiding out on a California farm with Kathryn Grant, his young and pregnant wife. He flies there and tries to convince Darren to leave the country immediately, but the young man refuses, explaining that Gates' mobsters and not other gangsters were trying to kill him. Returning to his hotel, Conte finds himself confronted by two of Gates' hoodlums, who make it clear that he had been tricked into leading them to Darren, whom they kill. Learning that Gates' mobsters, too, had been murdered, and surmising that he would be next, Conte escapes from the hoodlums and makes his way to New York, evading a national network of Gates' henchmen in a determination to expose the syndicate to the district attorney. Gates and Paul Dubov, his chief lieutenant, corner Conte before he can talk, but Conte gains the upper hand in a gun battle and, though wounded, kills them both. He then exposes the crime syndicate and settles down to a peaceful life with Diane and their newly-adopted child.

It was produced by Lewis J. Rachmil and directed by Phil Karlson from a screenplay by Lewis Meltzer and Ben Perry, based on a story by Georges Simenon.

Adult fare

**"From Hell it Came" with Tod Andrews
and Tina Carver**

(Allied Artists, Aug. 25; time, 71 min.)

The indiscriminating horror picture addicts should get satisfaction out of this one, which is being sold with "The Disembodied" in a double bill package. A novel touch is given to this horror melodrama, however, in that the monster is created by means of tree roots so that it looks as if it had grown up like a tree. The wave of terror caused by this monster-stump until a well-placed bullet causes it to fall and disappear into quicksand makes for situations of horror that should make one's flesh creep, provided, of course, that one takes the doings seriously. There is no comedy relief. The photography is good:—

Gregg Palmer, son of deceased Kalai Island chief, is put to death for his friendship with an American atomic research group, which was blamed by both the tribe's witch doctor and its chief for deaths caused by the black plague. Palmer, before dying, vows to return from the grave and avenge himself on those responsible for his death, including Suzanne Ridgway, his wife. Soon after, Tina Carver a doctor, arrives on the island to assist Tod Andrews in caring for natives suffering from radiation burns. In due time both Tina and Andrews discover a strange stump growing on Palmer's grave, and from Lee Rhodes, a native, they learn of the legend of Tabanga, a monster that rises from the grave for vengeance. At the risk of offending the natives, they decide, in the interests of science, to remove the monstrous growth. Meanwhile the witch doctor and the chief decide to kill Suzanne, Rhodes and the Americans. Suzanne overhears the two plotting and learns that they planned to give the monster a powerful medicine that would make it their servant and helpful in the murders. Frightened, Suzanne rushes to the Americans for protection. The monster-stump is removed and taken to the laboratory, but it escapes and sets out for revenge. Suzanne becomes its first victim, followed by the chief. The Americans set out to destroy the monster, but before this can be done it captures Tina. A well-placed bullet fells the monster and it disappears in quicksand. The natives, grateful, rush to thank the Americans while the rescued Tina kisses Andrews with more than just passing interest.

Jack Milner produced it and Dan Milner directed it from a screenplay by Richard Bernstein, based on a story by himself and Jack Milner.

Too frightful for children.

IN TWO SECTIONS—SECTION TWO

HARRISON'S REPORTS

Vol. XXXIX

NEW YORK, N. Y., SATURDAY, AUGUST 24, 1957

No. 34

(Partial Index No. 4—Pages 106 to 132 Inclusive)

Titles of Pictures	Reviewed on Page
An Affair to Remember— 20th Century-Fox (115 min.)	112
Apache Warrior—Republic (74 min.)	119
Back from the Dead—20th Century-Fox (79 min.)	127
Badge of Marshal Brennan—Allied Artists (76 min.)	131
Band of Angels—Warner Bros. (127 min.)	112
Beginning of the End—Republic (73 min.)	107
Bop Girl—United Artists (79 min.) (see "Bop Girl Goes Calypso")	110
Courage of Black Beauty— 20th Century-Fox (78 min.)	115
Decision Against Time—MGM (87 min.)	108
Destination 60,000—Allied Artists (65 min.)	107
Domino Kid—Columbia (74 min.)	130
Fuzzy Pink Nightgown, The—United Artists (87 min.)	123
God is My Partner—20th Century-Fox (82 min.)	106
Gun Glory—MGM (89 min.)	118
Hell on Devil's Island— 20th Century-Fox (74 min.)	131
Hidden Fear—United Artists (83 min.)	108
Invasion of the Saucer-Men—Amer.-Int'l (70 min.)	111
I Was a Teenage Werewolf—Amer.-Int'l (76 min.)	110
Jeanne Eagels—Columbia (109 min.)	114
Jungle Heat—United Artists (75 min.)	123
Lady of Vengeance—United Artists (73 min.)	126
Loving You—Paramount (101 min.)	106
Man of a Thousand Faces—Univ.-Int'l (122 min.)	114
My Gun is Quick—United Artists (88 min.)	124
No Time to be Young—Columbia (81 min.)	124
Omar Khayyam—Paramount (101 min.)	122
Outlaw's Son—United Artists (89 min.)	111
Out of the Clouds—Rank Org. (80 min.)	120
Pajama Game, The—Warner Bros. (101 min.)	128
Pawnee—Republic (80 min.)	110
Pickup Alley—Columbia (92 min.)	122
Portland Expose—Allied Artists (72 min.)	130
Rising of the Moon, The—Warner Bros. (81 min.)	111
Sea Wife—20th Century-Fox (82 min.)	126
That Night—Univ.-Int'l (88 min.)	119
3:10 to Yuma—Columbia (92 min.)	127
Tip On a Dead Jockey—MGM (99 min.)	130
Town Like Alice, A—Rank Org. (107 min.)	115
Town on Trial—Columbia (96 min.)	106
Unearthly, The—Republic (73 min.)	107
Unknown Terror, The—20th Century-Fox (77 min.)	126
Valerie—United Artists (84 min.)	118
Will Success Spoil Rock Hunter?— 20th Century-Fox (94 min.)	122
Woman of the River—Columbia (92 min.)	127
Young Don't Cry, The—Columbia (89 min.)	118

RELEASE SCHEDULE FOR FEATURES

Allied Artists Features

(1560 Broadway, New York 19, N. Y.)

5703 Attack of the Crab Monsters— Garland-Duncan	Mar. 3
5704 Not of This Earth—Birch-Garland	Mar. 3
5705 Last of the Badmen—	
5708 Footsteps in the Night—Bill Elliott	Mar. 24
5709 Dragon Wells Massacre— Sullivan-O'Keefe-Freeman (C'Scope)	Apr. 28
5717 Hot Rod Rumble—Snowden-Hartunian	May 12
5711 Calypso Joe—Jeffries-Dickinson	May 12
5712 The Oklahoman—McCrea-Hale (C'Scope)	May 19
5713 Badge of Marshal Brennan—Davis-Whelan	May 26
5716 Spook Chasers—Bowery Boys	June 2

5714 The Persuader—Craig-Talman	June 9
5715 Destination 60,000—Foster-Donnell	June 16
5707 Let's Be Happy—Martin-Vera Ellen	June 30
5719 Love in the Afternoon— Cooper-Hepburn-Chevalier	July 7
5702 Cyclops—Craig-Drake-Talbot	July 28
5721 Dino—Mineo-Keith	July 28
5710 Daughter of Dr. Jekyll—Agar-Talbot	July 28
5729 Death in Small Doses—Graves-Powers	Aug. 11
5722 Portland Expose—Binns-Gregg	Aug. 11
5720 The Disembodied—Burke-Hayes	Aug. 25
5727 From Hell It Came—Andrews-Carver	Aug. 25
5726 Man from Monterey—Hayden-Duncan	Sept. 9
5736 Teen-age Doll—Kenny-Spain	Sept. 22
5718 Undersea Girl—Corday-Conway (formerly "Crime Beneath the Sea")	Sept. 22
5730 Naked in the Sun—Craig-Milan	Sept. 29
5723 Streets of Havana—Cassavetes-Shane	Oct. 13
5728 Looking for Danger—Bowery Boys	Oct. 16
5724 The Tall Stranger— McCrea-Mayo (C'Scope)	Oct. 27
5725 Hunchback of Notre Dame— Quinn-Lollobrigida	Nov. 3
5731 Hong Kong Story—Kelly-Hwa	Nov. 17
5702 Storm Out of the West—Robertson-Rory	not set

Buena Vista Features

(477 Madison Ave., New York 22, N. Y.)

Cinderella—reissue	Feb.
If All the Guys in the World—French-made	May
Johnny Tremain—Stalmaster-York	July
Bambi—reissue	Aug.
Perri—True Life Fantasy	Oct.
Old Yeller—McGuire-Parker	Dec.

Columbia Features

(711 Fifth Ave., New York 22, N. Y.)

1956-57

130 Full of Life—Holliday-Conte	Mar.
134 The Man Who Turned to Stone—Jory-Doran	Mar.
135 Zombies of Mora Tau—Palmer-Hayes	Mar.
133 The Shadow on the Window—Carey-Garrett	Mar.
131 The Guns o' Fort Petticoat—Murphy-Grant	April
136 The Tall T—Scott-Boone-O'Sullivan	April
137 The Phantom Stagecoach—Bishop-Crowley	April
138 The Strange One—Gazzara-Wilson	May
139 Abandon Ship!—Power-Zetterling	May
140 Sierra Stranger—Duff-MvGhee	May
141 Hellcats of the Navy—Reagan-Davis	May
142 Beyond Mombasa—Wilde-Reed	June
143 The Burglar—Duryea-Mansfield	June
144 The Garment Jungle—Cobb-Scala	June
147 Calypso Heat Wave—Desmond-Anders	June
145 The Night the World Exploded—Grant-Leslie	June
146 The Giant Claw—Morrow-Corday	June

1957-58

201 Fire Down Below—Hayworth-Mitchum-Lemmon	July
202 20 Million Miles to Earth—Hopper-Taylor	July
203 The 27th Day—Barry-French	July
204 Jeanne Eagels—Novak-Chandler	Aug.
205 The Young Don't Cry—Mineo-Whitmore	Aug.
206 No Time to be Young—Vaughn-Smith	Aug.
208 Pickup Alley—Mature-Ekberg (C'Scope)	Aug.
207 Town on Trial—Miss-Coburn	Aug.
210 3:10 to Yuma—Ford-Heflin	Sept.
The Brothers Rico—Conte-Foster	Sept.
The Parson and the Outlaw—Dexter-Windsor	Sept.
Woman of the River—Sophia Loren	Sept.

Metro-Goldwyn-Mayer Features

(1540 Broadway, New York 19, N. Y.)

721 Invitation to the Dance—Gene Kelly	Mar.
722 Lizzie—Parker-Boone-Blondell	Mar.
723 10,000 Bedrooms—Martin-Bartok (C'Scope)	Mar.
724 Designing Woman—Peck-Bacall (C'Scope)	Apr.
727 The Vintage—Angeli-Ferrer (C'Scope)	Apr.
725 Gaslight—reissue	Apr.

726 The Postman Always Rings Twice—reissue.....Apr.
 728 Tarzan and the Lost Safari—Scott.....May
 729 This Could Be the Night—Simmons-Douglas....May
 730 The Little Hut—Gardner-Granger-Niven.....May
 731 The Seventh Sin—Parker-Sanders (C'Scope)....June
 734 Something of Value—Hudson-Wynter.....June
 732 The Bride Goes Wild—reissue.....June
 733 Our Vines Have Tender Grapes—reissue.....June
 735 Man on Fire—Crosby-Stevens.....July
 737 Silk Stockings—Astaire-Charisse (C'Scope).....July
 738 Tip on a Dead Jockey—Taylor-Malone.....Aug.
 739 Decision Against Time—English-made.....Aug.
 740 Gun Glory—Granger-Fleming.....Aug.
 House of Numbers—Palance-Lang (C'Scope)....Sept.
 The Hired Gun—Calhoun-Francis.....Sept.
 Until They Sail—Simmons-Newman.....Oct.
 The Invisible Boy—Eyer-Abbott.....Oct.
 I Accuse—Ferrer-Walbrook.....Oct.

Paramount Features

(1501 Broadway, New York 18, N. Y.)

1956-57

5607 Fear Strikes Out—Perkins-Moore-Malden....Mar.
 5608 Funny Face—Hepburn-Astaire.....Apr.
 5609 The Buster Keaton Story—O'Connor-Blythe....May
 5610 Gunfight At the O.K. Corral—
 Lancaster-Douglas-Fleming.....May
 R5614 For Whom the Bell Tolls—reissue.....May
 5611 The Lonely Man—Palance-Perkins.....June
 5612 Beau James—Hope-Douglas-Miles.....July
 5613 The Delicate Delinquent—Lewis-McGavin....July
 5616 Loving You—Presley-Scott.....July
 5615 Omar Khayyam—Wilde-Paget.....Aug.

1957-58

5701 Stowaway Girl—Howard-Marinelli.....Sept.
 5702 Short Cut to Hell—Ivers-Bishop.....Sept.
 5703 Mster Rock and Roll—Alan Freed.....Sept.
 R5731 Sailor Beware—reissue.....Sept.
 R5732 Jumpin Jacks—reissue.....Sept.
 5704 The Devil's Hairpin—Wilde-Wallace.....Oct.
 5705 The Joker is Wild—Sinatra-Crain.....Oct.
 5706 Hear Me Good—March-Ross.....Oct.
 5707 Zero Hour—Andrews-Darnell-Hayden.....Nov.
 5708 The Tin Star—Fonda-Perkins-Palmer.....Nov.
 5709 Sad Sack—Lewis-Wayne.....Dec.

Republic Features

(1740 Broadway, New York 19, N. Y.)

5608 Hell's Crossroads—
 McNally-Castle (Naturama).....Mar. 8
 5651 The Red Pony—reissue.....Mar. 15
 5652 The Woman They Almost Lynched—reissue.Mar. 29
 5609 Spoilers of the Forest—Cameron-Ralston...Apr. 5
 5610 Man in the Road—Farr-Raines.....April 12
 5611 The Weapon—Cochran-Scott.....May 17
 5612 Time is My Enemy—Price-Asherson.....May 24
 5613 The Lawless Eighties—
 Crabbe-Smith (Naturama).....May 31
 5620 The Quiet Man—reissue.....May 31
 5615 Journey to Freedom—Scott-Aumont.....June 14
 5614 Pawnee—Montgomery-Williams-Albright...June 21
 5660 Beginning of the End—Graves-Castle....June 28
 5661 The Unearthly—Carradine-Hayes.....June 28
 5617 Last Stagecoach West—
 Davis-Castle (Naturama).....July 12
 5618 Operation Conspiracy—Friend-Mackenzie..Aug. 8
 Taming Sutton's Gal—
 Lupton-Talbott (Naturama).....Aug.29
 The Wayward Girl—
 Henderson-Walker (Naturama).....Sept. 5
 5616 Hell Canyon Outlaws—Robertson-Keith...Sept. 9
 Panama Sal—Verdugo-Kemmer (Naturama).Sept. 23

Twentieth Century-Fox Features

(444 W. 56th St., New York 19, N. Y.)

709-6 The Storm Rider—Brady-Powers (Regalscope).Mar.
 710-4 Heaven Knows—Mr. Allison—
 Kerr-Mitchum (C'Scope).....Mar.
 708-8 River's Edge—
 Milland-Quinn-Paget (C'Scope).....Apr.
 711-2 Break in the Circle—Tucker-Bartok.....Apr.
 712-0 Kronos—Lawrence-Emery (Regalscope)....Apr.
 713-8 She Devil—Blanchard-Dekker (Regalscope) ..Apr.

714-6 Boy On a Dolphin—
 Ladd-Loren-Webb (C'Scope).....Apr.
 715-3 China Gate—Cole-Barry (C'Scope).....May
 719-5 Desk Set—Tracy-Hepburn (C'Scope).....May
 718-7 The Restless Breed—Brady-Bancroft.....May
 717-9 The Way to the Gold—
 North-Sullivan (C'Scope).....May
 716-1 Badlands of Montana—
 Reason-Dean (Regalscope).....May
 720-3 Wayward Bus—Mansfield-O'Brien (C'Scope).June
 721-1 Island in the Sun—all-star cast (C'Scope)....June
 722-9 Lure of the Swamp—
 Parker-Thompson (Regalscope).....June
 705-4 Two Grooms for a Bride—Bruce-Carroll.....June
 723-7 Bernardine—Moore-Boone (C'Scope).....July
 726-0 The Abductors—McLaglen-Spain (Regalscope).July
 727-8 An Affair to Remember—
 Kerr-Grant (C'Scope).....July
 724-5 God Is My Partner—
 Brennan-Hoyt (Regalscope).....July
 731-0 Apache Warrior—
 Powers-Richards (Regalscope).....July
 725-2 A Hatful of Rain—Saint-Murray (C'Scope)..Aug.
 737-7 Sea Wife—Burton-Collins (C'Scope).....Aug.
 733-6 The Unknown Terror—
 Richards-Powers (Regalscope).....Aug.
 734-4 Back from the Dead..
 Franz-Castle (Regalscope).....Aug.
 735-1 Hell on Devil's Island—
 Dantine-Talman (Regalscope).....Aug.
 736-9 40 Guns—Stanwyck-Sullivan (C'Scope).....Aug.
 732-8 Will Success Spoil Rock Hunter?—
 Mansfield-Randall.....Aug.
 The Sun also Rises—
 Gardner-Power-Flynn (C'Scope).....Sept.
 Copper Sky—Morrow-Gray (Regalscope).....Sept.
 The Deerslayer—
 Barker-Tucker-Moreno (C'Scope).....Sept.
 No Down Payment—
 Wynter-Hunter (C'Scope).....Sept.
 3 Faces of Eve—
 Woodward-Wayne-Cobb (C'Scope).....Oct.
 Stopover Tokyo—Wagner-Collins (C'Scope)..Oct.
 Ride a Violent Mile—
 Raymond-Morris (Regalscope).....Oct.

United Artists Features

(729 Seventh Ave., New York 19, N. Y.)

The Delinquents—Laughlin-Miller.....Mar.
 Spring Reunion—Hutton-Andrews.....Mar.
 Hit and Run—Moore-Haas.....Mar.
 The Bachelor Party—Don Murray.....Apr.
 12 Angry Men—Fonda-Cobb.....Apr.
 Fury at Showdown—Derek-Smith.....Apr.
 The Iron Sheriff—Hayden-Ford.....Apr.
 War Drums—Barker-Taylor.....Apr.
 The Ride Back—Quinn-Conrad.....May
 Bail Out at 43,000—Payne-Steele.....May
 Monkey on My Back—Mitchell-Foster.....May
 Gun Duel in Durango—Montgomery-Robinson....May
 Sweet Smell of Success—Lancaster-Curtis.....June
 The Monster That Challenged the World—
 Holt-Dalton.....June
 Saint Joan—Sebring-Widmark.....June
 Bayou—Graves-Milan.....June
 The Vampire—Beal-Gray.....June
 The Big Caper—Calhoun-Costa.....June
 Trooper Hook—McCrea-Stanwyck.....June
 Pride and the Passion—
 Grant-Sinatra-Loren.....July
 Hidden Fear—Payne-Nagel.....July
 Outlaw's Son—Clark-Drew.....July
 Bop Girl Goes Calypso—Tyler-Mary Kaye Trio....July
 Buckskin Lady—Medina-Denning.....July
 The Monte Carlo Story—Dietrich-DeSica.....Aug.
 Valerie—Ekberg-Steele.....Aug.
 The Fuzzy Pink Nightgown—Russell-Meeker.....Aug.
 Jungle Heat—Barker-Blanchard.....Aug.
 Lady of Vengeance—Dennis O'Keefe.....Aug.
 My Gun is Quick—Bray-Blake.....Aug.
 Gunsight Ridge—McCrea-Stevens.....Sept.
 Ambassador Satchmo—Louis Armstrong.....Sept.
 Street of Sinners—Montgomery-Faye.....Sept.
 Chicago Confidential—Keith-Garland.....Sept.
 Enemy from Space—Brian Donlevy.....Sept.
 The Careless Years—Stockwell-Trundy.....Sept.

Universal-International Features

(445 Park Ave., New York 22, N. Y.)

5711 Gun for a Coward— MacMurray-Hunter (C'Scope)	Mar.
5713 Mister Cory— Curtis-Hyer-Bickford (C'Scope)	Mar.
5715 The Incredible Shrinking Man— Williams-Stuart	Apr.
5714 Kelly and Me— Johnson-Laurie-Hyer (C'Scope)	Apr.
5716 The Tattered Dress— Chandler-Crain (C'Scope)	Apr.
5717 The Young Stranger—McArthur-Hunter	May
5718 The Girl in the Kremlin—Barker-Gabor	May
5719 The Deadly Mantis—Stevens-Talton	May
5720 Man Afraid—Nader-Thaxter (C'Scope)	June
5721 The Kettles on Old MacDonald's Farm— Marjorie Main	June
5722 Public Pigeon No. 1—Skelton-Blair	June
5723 Joe Butterfly—Murphy-Nader (C'Scope)	July
5724 Tammy and the Bachelor— Reynold-Nielsen (C'Scope)	July
5725 Night Passage—Stewart-Murphy	Aug.
5727 The Land Unknown— Mahoney-Smith (C'Scope)	Aug.
5726 Midnight Story—Curtis-Pavan (C'Scope) ..	Aug.
5728 Interlude—Allyson-Brazzi (C'Scope)	Sept.
5729 Run of the Arrow—Steiger-Montiel	Sept.
5730 Joe Dakota—Mahoney-Patten	Sept.
5731 That Night—Beal-Dabney	Sept.
5732 Jet Pilot—Wayne-Leigh	Sept.
5733 Man of 1,000 Faces— Cagney-Malone (C'Scope)	Oct.
5734 Quantz—MacMurray-Malone (C'Scope)	Oct.
5735 The Unholy Wife—Dors-Steiger	Oct.

Warner Bros. Features

(321 W. 44th St., New York 18, N. Y.)

611 Paris Does Strange Things—Bergman-Ferrer..	Mar. 2
504 Rebel Without a Cause—reissue	Mar. 16
414 East of Eden—reissue	Mar. 16
612 The Counterfeit Plan—Scott-Castle	May 11
614 The Spirit of St. Louis—Stewart (C'Scope) ..	Apr. 20
631 Jim Thorpe—All American—reissue	Apr. 27
632 The Winning Team—reissue	Apr. 27
633 Bright Leaf—reissue	Apr. 27
634 The West Point Story—reissue	Apr. 27
635 Strangers on a Train—reissue	Apr. 27
636 Young Man With a Horn—reissue	Apr. 27
615 Shoot Out At Medicine Bend— Scott-Craig-Dickinson	May 4
613 Untamed Youth—Van Doren-Russell	May 18
4912 Deep Adventure—Ross Allen (46 min.) ..	May 25
616 A Face in the Crowd—Griffith-Neal	June 1
617 The D.I.—Jack Webb	June 22
618 The Prince and the Showgirl— Monroe-Olivier	July 6
619 X The Unknown—Dean Jagger	July 13
620 The Curse of Frankenstein—British cast ..	July 20
621 Band of Angels—Gable-DeCarlo	Aug. 3
622 Rising of the Moon—Irish cast	Aug. 10
623 The James Dean Story—documentary	Aug. 17
624 The Pajama Game—Day-Raitt-Haney	Aug. 31

SHORT SUBJECT RELEASE SCHEDULE

Buena Vista—One Reel

74109 Donald's Gold Mine— Disney (reissue) (7 m.)	Jan. 18
74110 T-Bone for Two—Disney (reissue) (7 m.) ..	Feb. 8
74111 Dumbell of the Yukon— Disney (reissue) (7 m.)	Mar. 1
74112 Bone Trouble—Disney (reissue) (9 m.) ..	Mar. 22

Columbia—One Reel

1956-57

1853 Waif International Ball— Screen Snapshots (9 m.)	Mar. 28
1955 The Versailles— Cavalcade of B'way (reissue) (10 m.) ...	Apr. 11
1806 Winged Fury—Sports (10½ m.)	Apr. 25
1609 Cat-Tastrophe—Favorite (reissue) (6 m.) ..	Apr. 25
1854 The Walter Winchell Party— Screen Snapshots (9 m.)	Apr. 25
1610 Punch De Leon— Favorite (reissue) (6½ m.)	May 2
1555 Candid Microphone No. 1 (reissue) (10 m.) ..	May 2
1611 Wacky Quacky—Favorite (reissue) (6 m.) ..	May 23

1755 Matador Magoo— Mr. Magoo (C'Scope) (6 m.)	May 30
1855 Meet the Photoplay Winners— Screen Snapshots (10 m.)	May 30
1807 Panama Playland—Sports (9 m.)	May 30
1612 Grape Nutty—Favorite (reissue) (6 m.)	June 6
1956 The China Doll— Cavalcade of B'way (reissue) (11 m.)	June 13
1613 Swing Monkey Swing— Favorite (reissue) (8 m.)	June 20
1856 The Mocambo Party— Screen Snapshots (10 m.)	June 27
1756 Mr. Magoo Breaks Par— Mr. Magoo (6½ m.)	June 27
1808 Anglin' Around—Sports (9 m.)	June 27
1556 Candid Microphone No. 2 (reissue) (11 m.) ..	July 4
1614 Two Lazy Crows— Favorite (reissue) (7 m.)	July 4
1615 Indian Serenade— Favorite (reissue) (8 m.)	July 18
1757 Magoo's Glorious Fourth— Mr. Magoo (C'Scope) (6 m.)	July 25
1809 Wrestling Knights—Sports (9 m.)	July 25
1758 Magoo's Masquerade— Mr. Magoo (C'Scope) (6 m.)	Aug. 15

1957-58

2551 Candid Microphone No. 3 (reissue) (10 m.)	Sept. 5
2601 The Miner's Daughter— Favorite (reissue) (6½ m.)	Sept. 12
2951 Havana Madrid— Cavalcade of B'way (reissue) (10 m.)	Sept. 19
2751 Magoo Saves the Bank— Mr. Magoo (C'Scope)	Sept. 26

Columbia—Two Reels

1956-57

1140 Congo Bill—Serial (reissue) (15 ep.)	Mar. 2
1435 Stage Frights— Collins & Kennedy (reissue) (19 m.) ...	Mar. 7
1406 A Merry Mix-Up—3 Stooges (16 m.)	Mar. 28
1426 Hot Heir— Hugh Herbert (reissue) (16½ m.)	Apr. 4
1442 Wonders of Washington, D. C.— C'Scope Featurette (18 m.)	Apr. 18
1407 Space Ship Sappy—3 Stooges (16 m.)	Apr. 18
1436 Mr. Wright Goes Wrong— Favorite (reissue) (19 m.)	June 6
1160 The Green Archer—Serial (reissue) (15 ep.) ..	June 13
1408 Guns A Poppin'—3 Stooges (16½ m.)	June 13
1443 Arrivederci—Featurette (C'Scope) (19 m.) ..	June 27

1957-58

2401 Horsing Around—3 Stooges	Sept. 12
2120 The Vigilante—Serial (reissue) (15 ep.) ..	Sept. 26

Metro-Goldwyn-Mayer—One Reel

1956-57

W-872 Saturday Evening Puss— Cartoon (reissue) (7 m.)	Mar. 8
W-873 Garden Gopher— Cartoon (reissue) (6 m.)	Mar. 22
C-838 Give and Tyke—C'Scope Cartoon (7 m.) ..	Mar. 29
W-874 Little Quacker—Cartoon (reissue) (7 m.) ..	Apr. 5
C-839 Timid Tabby—C'Scope Cartoon (7 m.) ..	Apr. 19
W-875 The Chump Champ— Cartoon (reissue) (7 m.)	Apr. 26
W-876 Safety Second—Cartoon (reissue) (7 m.) ..	May 3
C-840 Grin and Share It— C'Scope Cartoon (7 m.)	May 17
W-877 The Peachy Cobbler— Cartoon (reissue) (7 m.)	May 24
C-841 Feedin' the Kiddie— C'Scope Cartoon (8 m.)	June 17
W-878 The Framed Cat— Cartoon (reissue) (7 m.)	June 21
C-842 Seat Cats—C'Scope Cartoon (7 m.)	July 26

1957-58

C-931 Mucho Mouse—C'Scope Cartoon (7 m.) ..	Sept. 6
W-961 Out-Foxed—Cartoon (reissue) (8 m.) ...	Sept. 6
W-962 Jerry and the Lion— Cartoon (reissue) (7 m.)	Sept. 20
C-932 Blackboard Jumble— C'Scope Cartoon (7 m.)	Oct. 4
W-963 Goldilocks and the 3 Bears— Cartoon (reissue) (11 m.)	Oct. 11

C-933 Tom's Photo Finish—
C'Scope Cartoon (7 m.)Nov. 1
W-964 Texas Tom—Cartoon (reissue) (7 m.) ...Nov. 8
W-965 The Fishing Bear—
Cartoon (reissue) (8 m.)Nov. 29
C-934 One Droopy Knight—
C'Scope Cartoon (7 m.)Dec. 6
W-966 Tom & Jerry in the Hollywood Bowl—
Cartoon (reissue) (7 m.)Dec. 20

Paramount—One Reel

E16-5 The Crystal Brawl—Popeye (6 m.)Apr. 5
E16-6 Patriotic Popeye—Popeye (8 m.)May 11
B16-4 Peekaboo—Casper (6 m.)May 24
P16-5 Mr. Money Gags—Noveltoon (7 m.)....June 7
H16-3 Sky Scrappers—
Herman & Katnip (6 m.)June 14
E16-7 Spree Lunch—Popeye (6 m.)June 21
P16-6 L'Amour the Merrier—Noveltoon (6 m.) .July 5
B16-5 Ghost of Honor—Casper (6 m.).....July 19
E16-8 Spooky Swabs—Popeye (6 m.)Aug. 9
H16-4 From Mad to Worse—
Herman & Katnip (6 m.)Aug. 16
B16-6 Ice Cream—Casper (6 m.)Aug. 30

1957-58

E17-1 Tops in the Big Top—Popeye (6 m.)Sept. 6
E17-2 Wotta Knight—Popeye (7 m.)Sept. 6
E17-3 Tar with a Star—Popeye (7 m.)Sept. 6
E17-4 How Green Was My Spinach—
Popeye (7 m.)Sept. 6
E17-5 Fistic Mystic—Popeye (7 m.)Sept. 6
E17-6 Safari So Good—Popeye (7 m.)Sept. 6
E17-7 Barking Dogs Don't Bite (7 m.)Sept. 6
E17-8 Baby Wants Spinach—Popeye (7 m.) ..Sept. 6
S17-1 Deep Boo Sea—Cartoon (7 m.).....Sept. 13
S17-2 Spunky Skunky—Cartoon (7 m.)Sept. 13
S17-3 Cat-Choo—Cartoon (7 m.)Sept. 13
S17-4 Audrey the Rainmaker—Cartoon (8 m.) .Sept. 13
S17-5 Cat Tamale—Cartoon (7 m.)Sept. 13
S17-6 By Leaps and Hounds—Cartoon (8 m.) .Sept. 13
S17-7 Scout Yellow—Cartoon (8 m.)Sept. 13
S17-8 Cat Carson Rides Again—Cartoon (7 m.) Sept. 13
S17-9 The Awful Tooth—Cartoon (7 m.)Sept. 13
S17-10 Law and Audrey—Cartoon (7 m.)Sept. 13
S17-11 City Kitty—Cartoon (7 m.)Sept. 13
S17-12 Clown on the Farm—Cartoon (7 m.) ...Sept. 13

(Ed. Note: All shorts in the above E17 and S17 series are reissues.)

P17-1 Possum Pearl—Noveltoon (6 m.)Sept. 20
P17-2 Jumpin with Toy—Noveltoon (6 m.)Oct. 4

Twentieth Century-Fox—One Reel

5733-1 African Jungle Hunt—Terrytoon (7 m.)....Mar.
5704-0 Bluefin Jury—Movietone (C'Scope) (8 m.)...Apr.
5704-2 The Bone Ranger—Terrytoon (C'Scope)....Apr.
5734-9 Daddy's Little Darling—Terrytoon (7 m.)...Apr.
5705-7 Orient Express to Hong Kong—
Movietone (C'Scope) (9 m.)May
5705-9 Gaston is Here—Terrytoon (C'Scope)May
5735-6 Love Is Blind—Terrytoon (7 m.)May
5706-5 Guardians of the North—
Movietone (C'Scope) (8 m.)June
5706-7 Shove Thy Neighbor—Terrytoon (C'Scope) ..June
5736-4 Beauty on the Beach—
Terrytoon (reissue) (7 m.)June
5707-5 Clint Clobber's Cat—Terrytoon (C'Scope)...July
5737-2 All This and Rabbit Stew—
Terrytoon (reissue) (7 m.)July
5707-3 Tempo of Tomorrow—
Movietone (C'Scope) (9 m.)July
5708-1 Swamp Boat Sports—Movietone (C'Scope) .Aug.
5708-3 Flebus—Terrytoon (C'Scope) (7 m.)Aug.
5738-0 Beaver Trouble—Terrytoon (reissue) (7 m.) .Aug.
5709-9 Midway Medley—Movietone (C'Scope)Sept.
5739-8 Goons from the Moon—
Terrytoon (reissue) (7 m.)Sept.
5710-7 Journey Through Ceylon—
Movietone (C'Scope)Oct.
5740-6 Nutsy in Squirrel Crazy—
Terrytoon (reissue) (7 m.)Oct.
5711-5 Trotters and Pacers—Movietone (C'Scope) ..Nov.
5741-4 The Helpful Geni—
Terrytoon (reissue) (7 m.)Nov.
5712-3 Legend of the Orient—Movietone (C'Scope) .Dec.
5742-2 Mighty Mouse in Injun Trouble—
Terrytoon (reissue) (7 m.)Dec.

Universal—One Reel

3616 Operation Cold Feet—Cartune (7 m.)May 6
3694 Brooklyn Visits Detroit—
Variety View (9 m.)May 6
3675 Crossroads of the Ages—
Color Parade (9 m.)May 20
3617 The Unbearable Salesman—Cartune (7 m.) ..June 3
3695 Washington Zoo—Variety View (9 m.) ...June 17
3618 International Woodpecker—Cartune (7 m.) .July 1
3676 The Lion Dancers—Color Parade (9 m.)July 1
3696 What is a Safari—Variety View (9 m.)July 15
3619 To Catch a Woodpecker—Cartune (7 m.) ..July 29
3620 Goofy Gardner—Cartune (7 m.)Aug. 26
3697 Hot Reel—Variety View (9 m.)Aug. 26
3621 Round Trip to Mars—Cartune (7 m.)Sept. 23
3677 Hurray All Boats—
Color Parade (9 m.)Sept. 2
3698 Brooklyn Goes to New Orleans—
Variety View (9 m.)Sept. 23
3678 A Brief Case—Color Parade (9 m.)Oct. 14
3622 The Big Snooze—Cartune (7 m.)Oct. 21
3623 Dopy Dick, The Pink Whale (7 m.)Nev. 18

Universal—Two Reels

3657 Dance Demons—Musical (15 m.)May 6
3658 Record Hop—Musical (15 m.)June 3
3659 Salute to Song—Musical (15 m.)July 1
3602 So Proudly We Hail—Special (C'Scope) ...July 8
3660 Taps and Tunes—Musical (15 m.)July 29
3661 Rolling in Rhythm—Musical (15 m.)Aug. 19

Vitaphone—One Reel

4713 Cheese It, the Cat—Merrie Melody (7 m.) ..May 4
4714 Fox Terror—Merrie Melody (7 m.)May 11
4310 Bear Feat—Hit Parade (reissue) (7 m.) ...May 18
4728 Piker's Peak—Bugs Bunny (7 m.)May 25
4715 Steal Wool—Merrie Melody (7 m.)June 8
4311 Each Dawn I Crow—
Hit Parade (reissue) (7 m.)June 15
4716 Boston Quackie—Merrie Melody (7 m.) ..June 22
4312 Bad Ol' Putty Tat—
Hit Parade (reissue) (7 m.)June 29
4729 What's Opera Doc?—Bugs Bunny (7 m.) ...July 6
4717 Tabasco Road—Merrie Melody (7 m.)July 20

Vitaphone—Two Reels

40403 Pearls of the Pacific—Special (19 m.)Mar. 2
4103 Blue Danube—Scope GemJuly 13
4403 Tales of the Black Forest—SpecialJuly 27
4504 Alpine Glory—Scope GemAug. 3
4718 Birds Anonymouse—Looney Tune (7 m.) ..Aug. 10
4719 Bucking the Devil—Looney Tune (7 m.) ..Aug. 17
4313 Hippy Hopper—
Hit Parade (reissue) (7 m.)Aug. 24
4730 Bugsy & Mugsy—Bugs Bunny (7 m.)Aug. 31
4720 Zoom and Bored—Looney Tune (7 m.) ..Sept. 14
4721 Greedy for Tweety—Looney Tune (7 m.) ..Sept. 28
4722 Touche and Go—Looney Tune (7 m.)Oct. 12

NEWSWEEKLY NEW YORK RELEASE DATES

News of the Day 1956-57

303 Mon. (O) ...Aug. 19

1957-58

200 Wed. (E) ...Aug. 21
201 Mon. (O) ...Aug. 26
202 Wed. (E) ...Aug. 28
203 Mon. (O) ...Sept. 2
204 Wed. (E) ...Sept. 4
205 Mon. (O) ...Sept. 9
206 Wed. (E) ...Sept. 11
207 Mon. (O) ...Sept. 16
208 Wed. (E) ...Sept. 18
209 Mon. (O) ...Sept. 23
210 Wed. (E) ...Sept. 25
211 Mon. (O) ...Sept. 30
212 Wed. (E) ...Oct. 2

Fox Movietone News

70 Tues. (E)Aug. 20
71 Friday (O) ...Aug. 23
72 Tues. (E)Aug. 27
73 Friday (O) ...Aug. 30
74 Tues. (E)Sept. 3

75 Friday (O) ...Sept. 6
76 Tues. (E)Sept. 10
77 Friday (O) ...Sept. 13
78 Tues. (E)Sept. 17
79 Friday (O) ...Sept. 20
80 Tues. (E)Sept. 24
81 Friday (O) ...Sept. 27
82 Tues. (E)Oct. 1
83 Friday (O) ...Oct. 4

Universal News

67 Tues. (O)Aug. 20
68 Thurs. (E)Aug. 22
69 Tues. (O)Aug. 27
70 Thurs. (E)Aug. 29
71 Tues. (O)Sept. 3
72 Thurs. (E)Sept. 5
73 Tues. (O)Sept. 10
74 Thurs. (E)Sept. 12
75 Tues. (O)Sept. 17
76 Thurs. (E)Sept. 19
77 Tues. (O)Sept. 24
78 Thurs. (E)Sept. 26
79 Tues. (O)Oct. 1
80 Thurs. (E)Oct. 3

HARRISON'S REPORTS

Yearly Subscription Rates:

United States	\$15.00
U. S. Insular Possessions.	16.50
Canada	16.50
Mexico, Cuba, Spain.....	16.50
Great Britain	17.50
Australia, New Zealand,	
India, Europe, Asia	17.50
35c a Copy	

1270 SIXTH AVENUE

New York 20, N. Y.

A Motion Picture Reviewing Service
Devoted Chiefly to the Interests of the Exhibitors

Its Editorial Policy: No Problem Too Big for Its Editorial
Columns, if It is to Benefit the Exhibitor.

Published Weekly by
Harrison's Reports, Inc.,
Publisher

P. S. HARRISON, Editor
AL PICOUULT,
Managing Editor

Established July 1, 1919

Circle 7-4622

A REVIEWING SERVICE FREE FROM THE INFLUENCE OF FILM ADVERTISING

Vol. XXXIX

SATURDAY, AUGUST 31, 1957

No. 35

VOGEL DRAWS FIRST BLOOD

In what is being hailed by the industry in general as a clear-cut victory for the Loew's management headed by president Joseph R. Vogel, the Delaware Chancery Court handed down a decision on Monday of this week invalidating the "rump" board meeting held on July 30 by the dissident faction led by Joseph Tomlinson, and voiding the election at that meeting of Louis B. Mayer and Samuel Briskin as board members.

The court also enjoined Mayer and Briskin from pretending to act as directors, and branded as illegal all resolutions adopted at the rump meeting. Moreover, the court enjoined the Tomlinson group from implementing the resolutions, one of which repudiated the special stockholders' meeting called by Vogel for September 12 for the purpose of ousting Tomlinson and Stanley Meyer, his associate, from the board.

In short, all the actions taken by the Tomlinson rump board meeting have been declared illegal, and the entire position taken by Vogel and his executive management group has been upheld.

This court decision, however, is only first blood for the management group; complete victory is yet to be attained at the September 12 stockholders' meeting. That it will be attained seems assured, but there should be no easing up of the industry's effort to make it an overwhelming and decisive victory for the management group, for such a show of industry strength will serve to deter other minority groups from attempting to gain control of any other giant motion picture company for the purpose of making a quick profit through liquidation of assets.

MORE ON "PAY WHAT YOU CHOOSE"

Under date of August 19, Trueman T. Rembusch, secretary-treasurer of Syndicate Theatres, Inc., sent this paper the following letter, which was received too late for inclusion in last week's issue:

"The August 17th issue of HARRISON'S REPORTS carried a story on the novel admission plan we initiated in Wabash, Indiana, for the showing of the picture 'The Ten Commandments.' In your article you reported that the plan was based on a retaliation to Paramount for the unusually long and arbitrarily delayed availability on 'The Ten Commandments.'

"Actually what we were seeking was a novel method to merchandise this old picture. Bear in mind the picture played in Indianapolis for some seven months prior to the Wabash engagement. In the early part of the engagement it was advertised, 'Exclusive. Will not be shown in any other Indiana theatre.' Naturally, such an ad led people in the other Indiana communities to believe that their local theatre was not equipped to project the picture; that if they

wanted to see the picture they must travel many miles to Indianapolis.

"When Paramount offered the picture to us it was on a must, two weeks basis, at excessively high terms. We decided that a normal exhibition of the picture would not be effective and hence the novel admission policy. I am happy to report that the policy was most successful; that the average admission paid was very high, testifying to the innate honesty of the Hoosier people. In fact, several people paid far more than the highest price charged in Indianapolis. The engagement is not yet completed at the writing of this letter, however, on the basis of the present results we believe the 'Pay What You Choose' admission policy can be used most successfully when problems of late availability occur."

Just prior to the completion of the second week's run of the picture at the Crest Theatre in Wabash, Rembusch issued a press release announcing that the film would be held at least one more week due to the "tremendous success" on the unique "pay what you choose" admission policy, and he predicted that the picture may well run for eight weeks in Wabash.

Paramount, however, stymied this plan by obtaining from the Federal Court in Indianapolis a temporary injunction restraining Syndicate from extending the run beyond the original two weeks booking. A hearing has been set for September 3 on the plea for a permanent injunction.

In the meantime the print has been returned to Paramount, which has also filed suit against Syndicate Theatres for \$50,000 in damages, alleging that the showing of "The Ten Commandments" in Wabash on the "pay what you choose" admission policy resulted in a film rental that was substantially less than what would have been realized under a conventional, fixed price admission scale. The damages sought also covers "malicious injury" to the picture.

In its complaint, Paramount alleges that the first week's gross in Wabash amounted to \$2,050, of which it received approximately \$1,435 as its 70 per cent share. No figures were cited for the second week's gross, but Paramount alleged that its 60 per cent share was only \$2,100. Paramount further alleged that, based on what other theatres in comparable localities have been able to do, its share for the two-week run in Wabash would have been between \$7,500 and \$10,000 if the picture had not been exhibited on a "pay what you choose" basis.

Whether Paramount will succeed in collecting damages from Syndicate Theatres remains to be seen. Meanwhile, it can be anticipated that, henceforth, the company will demand minimum guarantees to prevent a recurrence of the "pay what you choose" policy in other situations.

"The Unholy Wife" with Diana Dors, Rod Steiger and Tom Tryon

(Univ.-Int'l, October; time, 94 min.)

The story is unpleasant, but it holds one's interest fairly well and should go over with most adult movie-goers because of attractive Diana Dors, the beautiful sets, the fine Technicolor photography and the sex appeal in many of the situations. Miss Dors, who is often described as the "Marilyn Monroe" of Great Britain, is competent in the part of a sexy and designing woman who even resorts to murder to gain her objectives. The ending, which has her sentenced to death for a murder she did not commit is too theatrical to be dramatically effective. Rod Steiger is most impressive as her trusting husband. The action is rather slow, but this could be corrected by some judicious cutting:—

Despite her loose explanation about a previous marriage, and despite her obvious reluctance to recognize her responsibilities to Gary Hunley, her little son, Rod Steiger, a wealthy vineyard and winery owner, becomes infatuated with Diana, a "B-Girl," and marries her. He returns home with his flashy bride and new stepson, and ignores the obvious apprehension of Beulah Bondi, his aged mother, and Arthur Franz, his clergyman brother, both of whom recognize Diana as a designing female. Although fully aware of the family resentment, Diana becomes clandestinely involved with Tom Tryon, a rodeo performer, and determines to kill Steiger in order to go off with Tryon. She plots to justify the killing on the ground that she had mistaken him for a prowler. The plan goes wrong, however, when she mistakenly murders Joe De Santis, Steiger's friend. Believing her "prowler" story, Steiger assumes the blame for the killing. He is certain of acquittal but finds himself convicted when it is proved that he had quarrelled with De Santis prior to the killing, and when Diana shrewdly testifies in a manner that leads the jury to believe that she is lying to save her husband. While Steiger awaits execution, his mother discovers the truth when she overhears a conversation between Diana and Tryon. This causes her to suffer a paralytic stroke. The aged woman manages to swallow an overdose of deadly pills under circumstances that point to Diana as her murderer. As a result, Diana is sentenced to die for killing Miss Bondi while Steiger, helped by a statement made by Tryon, is set free. As she awaits execution for the crime she had not committed, the remorseful Diana reveals the true story in a confession to Franz.

It was produced and directed by John Farrow from a screenplay by Jonathan Latimer, based on a story by William Durkee.

Adult fare.

"Death in Small Doses" with Peter Graves, Mala Powers and Chuck Connors

(Allied Artists, Aug. 11; time, 79 min.)

A fair program melodrama. It revolves around truck drivers who, in order to stay awake on long hauls, buy Benzadrine tablets without a prescription, and around an undercover agent of the Drug and Food Administration who sets out to find the persons responsible for the illegal sale of the tablets because of many deadly accidents. Peter Graves does competent work as the undercover agent who masquerades as a truck driver, and Mala Powers is capable as a young widow with whom he falls in love, only to discover that she is one of the guilty "pill pushers." The story is somewhat different from the ordinary run and has been directed well. The photography is first-rate:—

Peter Graves, a secret investigator for the Food and Drug Administration, is sent to Los Angeles to pose as a truck driver and crack the ring that supplied "stay-awake" pills to the drivers, who caused many deadly accidents.

Graves moves into the home of Mala Powers, a pretty young widow, who operated a boarding house for truck drivers. Another roomer is Chuck Connors, and Graves is assigned to drive as his partner. Graves soon learns that many drivers, including Chuck, depended on "bennys" to stay awake, but his problem was to locate the source of supply. During his periods at home, Graves falls in love with Mala. He also meets Harry Lauter, her old friend. During his truck runs, Graves learns that the Six Point Cafe, a hang-out for truckers, is the source of supply and he suspects Merry Anders, a waitress, as the go-between. Graves and Connors become close pals but on a run to Portland Connors is so hopped up that he has hallucinations and tries to kill Graves. Graves overpowers him and in the hospital Connors is so repentant that he gives Graves a "lead"—the employee of a large drug firm in Sacramento. In running down this tip, Graves confides in Robert B. Williams. But Williams proves to be a member of the ring, and when Graves returns home he finds himself confronted by the gang. He then learns that Lauter is the key man and that Mala is the major "pusher" of the drugs. The gang tries to kill him, but he escapes and sends them all to jail, including Mala.

Richard Heermance produced it and Joseph Newman directed it from a screenplay by John McGreevey, based on a Saturday Evening Post article by Arthur L. Davis.

Family.

"Rock Around the World" with Tommy Steele

(American-Int'l, Aug. 21; time, 71 min.)

This British-made program musical ought to satisfy the general run of audiences, particularly the teen-agers, for it has a pleasing story and plentiful rock-and-roll songs. Tommy Steele, who is England's most popular exponent of this type of music, has a style that is similar to that of Elvis Presley except that Steele is much younger and there is nothing about his movements that could be considered vulgar. The story is supposedly biographical of the young performer, and depicts how a poor boy with ambition reaches the top. In addition to offering good touches of comedy and sentiment, the story should also prove inspiring to young boys and girls. Although produced in England, there is very little British accent and the talk is clear. The picture is being paired with "Reform School Girl," making for a good combination program:—

Brought up in a small town in England, Tommy is attached to his family and loves sports. One day he injures his back while receiving judo instructions and is sent to a hospital. Bernard Hunter, a patient in the next bed, entertains everyone by playing a guitar. Noticing Tommy's interest in music, Hunter teaches him how to play the instrument. By the time he leaves the hospital, Tommy is the composer of several tunes. Tommy's parents give him their blessing when he decides to join the Merchant Marine. On his first voyage on a Cunard liner, he meets Patrick Westwood, an Austrian. They become close friends and Westwood encourages the young man to continue with his music. One evening Tommy performs at the coffee bar and is a great success. His performance is witnessed by Peter Lewiston, an agent, who offers to promote him. Tommy agrees and Lewiston gets him an audition with a well-known record company. This starts him on the road to success. Before long he does radio and television shows, and his records become best-sellers. A London impresario engages him to appear in first-rate theatres. Accompanied by his own band, he rockets to fame and becomes the idol of old and young. His success is crowned by his appearance as the top act in London's lush Cafe de Paris.

Herbert Smith produced it and Gerard Bryant directed it from a screenplay by Norman Hudis.

Family.

**"Reform School Girl" with Gloria Castillo,
Ross Ford and Edward Byrnes**

(*American-Int'l*, Aug. 21; time, 71 min.)

Although of program quality, "Reform School Girl" is so capably directed and acted that the characters seem genuine. Since it is being sold in a package with "Rock Around the World," the two pictures should make a satisfying double bill. The ganging up of the girls in the reformatory against the young heroine, who suffers rather than squeal, is realistic and exciting. One feels sympathetic towards the heroine because of her sufferings and shares her joy when the truth comes out and she is exonerated. A number of the situations have strong emotional appeal. The photography is excellent:—

17-year-old Gloria Castillo, goes joy-riding with Wayne Taylor, her boy-friend, and Edward Byrnes and Luana Anders, another couple. Managing to ditch Taylor and Luana, Byrnes takes Gloria on a wild ride, during which he strikes and kills a pedestrian. Gloria surmises that Byrnes had stolen the car and is too terrified to escape with him from the pursuing police. Threatened by Byrnes with death if she should reveal his guilt, Gloria keeps quiet at her court hearing and is sent to a correction school for girls. Lest Gloria squeal on him after gaining the safety of the correction school, Byrnes sees to it that Luana is sent there for the crime of stripping a car and leads her to believe that Gloria had been the informer. When Luana arrives at the school, she and a gang of the girls terrorize Gloria until she stabs one of them with a scissors in self-defense. Just before Gloria is sent to a State Prison for women, a girl she had befriended reveals to the staff psychologist that Gloria had not cooperated with the authorities because she was in fear of her life as a result of Byrnes' threats. Learning that the authorities had learned the truth about Byrnes, Luana assumes that Gloria had talked and gets word to Byrnes. Furious, he determines to kill Gloria before she talks too much, but he is arrested by the police when he attempts to break into the reformatory. The true story then comes out and Gloria is freed.

It was produced by Robert J. Gurney, Jr. and Samuel Z. Arkoff, and directed by Edward Bernds from his own story and screenplay. Family.

**"Quantez" with Fred MacMurray,
Dorothy Malone and James Barton**

(*Univ.-Int'l*, October; time, 80 min.)

This western melodrama has the benefit of better than average marquee names, as well as CinemaScope and Eastman color, but as an entertainment it does not rise above the level of lower-half program fare. There are occasional situations with fast and exciting action, but on the whole the pace is slow and boring, for it is given more to talk than to movement. Most of the action centers around the bickering among a gang of outlaws and around the efforts of each to possess Dorothy Malone, a lady of loose morals. It is mostly characterizations, with the players made to act as if they are tough. There is no comedy relief, and the color photography is mediocre, unusual for a U-I picture:—

John Larch, a small-minded man with a psychopathic desire to be important; Dorothy Malone, his girl-friend; Fred MacMurray, a killer who wants peace; and John Gavin and Sydney Chaplin—all outlaws, elude a posse after a robbery and make their way across the border to Quantez, a ghost town. They bed down for the night in a deserted barroom, and both Gavin and Chaplin protect Dorothy from the bullying Larch. James Barton, an old minstrel, stops in town for a rest and Larch plans to kill him for his horse, but MacMurray prevents the killing and lets Barton ride off into the desert. Meanwhile Chaplin, who had been reared by Indians, plans another fate for the gang. He had learned that hostile Apaches considered the ghost town their territory and had vowed to exterminate any whites found there. He keeps this information from the

others, figuring that he alone will be spared by the redskins. When the gang saddles up shortly after dawn, Larch proposes to Gavin that they kill MacMurray and split the loot between them. Gavin refuses and informs MacMurray of the proposed deal in Larch's presence. Larch pulls his gun, but MacMurray outdraws and kills him. When the Apaches attack, an arrow strikes Chaplin and kills him. The others flee with the Indians in pursuit and, in a battle to the death, MacMurray sacrifices his life so that Gavin and Dorothy can make a getaway to the new life they had been contemplating.

It was produced by Gordon Kay and directed by Harry Keller from a screenplay by R. Wright Campbell.

Adult fare.

**"The Careless Years" with Dean Stockwell
and Natalie Trundy**

(*United Artists*, Sept.; time, 70 min.)

A very good program drama, well produced and written, and sensitively directed and acted. The story deals with the sex problem faced by teen-agers, but unlike most pictures that have touched on this theme this one centers around two basically decent high school youngsters who observe the moral code and decide to get married in order to satisfy their desire for each other. Their parents' refusal to agree to the marriage because of their ages, their impetuous decision to elope, and their ultimate realization that their parents are right and that a hasty marriage might lead to grief, are presented in intelligent and touching fashion. A highly dramatic sequence, one that will bring tears to eyes of most spectators, is where father and son come to blows when the excitable young hero, finely acted by Dean Stockwell, resents his distraught father's efforts to stop the elopement. Their eventual reunion, after the lad sees the error of his ways, makes for a highly emotional situation. Natalie Trundy, as the teen-aged heroine, is excellent. The story is one that will be understood and appreciated by all parents and should, without preachment, serve teen-aged youngsters as a lesson in upright behavior:—

Dean and Natalie, both high school students, become acquainted when he crashes a party in her home. He arranges to take her to a beach party and tries to neck with her, but she gently rebuffs him. To his surprise, he discovers that it is enjoyable to sit and talk with her. They begin to see each other constantly and become infatuated. Alone with Natalie in her home when her parents (Catherine McLeod and John Stephenson) leave on a week-end trip, Dean, unable to control himself, pleads his sexual need of her. Torn between her moral scruples and her own desire, Natalie pleads with Dean not to force the issue. He respects her feelings and suggests that they get married. Natalie agrees. The two discuss the marriage with their parents and meet no resistance, provided they agree to wait a while. But when Natalie's parents decide to take her out of town for a summer-long vacation, Dean sees it as a first step to keep them apart and talks Natalie into eloping right away. When John Larch, his father, refuses to give him money that had been saved for his future, Dean forges his father's signature to obtain it from the bank. This leads to a quarrel between father and son in Natalie's presence, with Dean striking his father when he accuses him of ruining his life because he can't keep out of bed with a girl. Dean's behavior shocks Natalie and brings her to the realization that a hasty marriage is no good. She walks out on him after a bitter argument. Dean leaves home, but after an absence of several weeks he realizes that his father and Natalie are right. He returns home much more adult than when he had left, apologizes to his father and becomes reconciled with Natalie, whose happiness is complete when he assures her that he will be waiting for her return from her vacation trip.

It was written and produced by Edward Lewis and directed by Arthur Hiller. Adult fare.

**"The Joker is Wild" with Frank Sinatra,
Jeanne Crain, Mitzi Gaynor and
Eddie Albert**

(Paramount, October; time, 123 min.)

The undeniable drawing power of Frank Sinatra undoubtedly will put this picture over at the box-office. As an entertainment, however, it probably will be received with mixed reactions, for the story, which is supposedly biographical of Joe E. Lewis, the nightclub comedian, is essentially a somber and unpleasant account of a self-pitying man who is addicted to drink and gambling, and who is unwilfully abusive to his intimate friends. It is a mixed-up characterization that does not rate audience sympathy, but, thanks to Sinatra's fine acting, one feels some measure of compassion from time to time. On the plus side of the action are the amusing night club scenes in which Sinatra portrays the clownish side of the characterization. The same may be said of the dialogue, which is peppered frequently with Lewis-type witticisms that are quite comical. The film's running time, however, is much too long for what it has to offer. Eddie Albert, as Austin Mack, Lewis' faithful friend and accompanist; Jeanne Crain, as a society girl who falls in love with him but leaves him when he hesitates to marry her; Mitzi Gaynor, as a pert chorine who marries him and regrets it; and Jackie Coogan, as a close friend and hanger-on, are highly competent in the principal supporting roles. Although Lewis is a famed nightclub comic, he is not known to the great majority of picture-goers and it is doubtful if his life story will in itself prove to be a box-office draw. The chief selling asset, as said, is Sinatra:—

Having become a popular singer in a prosperous Chicago speakeasy in the prohibition days, Sinatra decides to accept an offer from a bigger club for more money, even though Ted DeCorsia, the tough speakeasy owner, warns him not to leave. Shortly thereafter, Sinatra is brutally beaten and slashed by DeCorsia's goons. The attack causes him to lose his singing voice and he drops out of sight. Albert and Coogan, his close pals, track him to New York and find him working as a comic in a cheap burlesque house. They arrange for him to appear at a benefit show, where he overcomes his inability to sing by resorting to ad-libs and jokes. He gets a fine response from the audience and, through Albert's efforts, becomes a sensation as a night club comic and wit. Meanwhile Jeanne, a rich society girl, had fallen in love with him, but he declines to marry her because the social gap between them was too large to bridge. She continues their association, however, and accompanies him on his tour. With the advent of World War II, Sinatra and Albert join the USO to entertain the troops abroad. During this interval he realizes his need for Jeanne and returns prepared to marry her, only to learn that she had married some one else. He plunges back into his nightclub work and becomes attracted to Mitzi, a chorus girl. They marry but it does not work out because of Sinatra's allegiance to nightclubs, gambling and drink. Mitzi eventually leaves him. His loneliness takes the form of irascibility and causes a break with Albert. He continues his nightclub triumphs—alone and pitiful.

It was produced by Samuel J. Briskin and directed by Charles Vidor from a screenplay by Oscar Saul, based on the book by Art Cohn.

Adult fare.

"Enemy from Space" with Brian Donlevy

(United Artists, Sept.; time, 84 min.)

Made in England, this science-fiction melodrama offers enough mounting mystery, tension and excitement to gratify the indiscriminating followers of this type of hokum. Those who have some regard for story values, however, will find it disappointing, for, after building up one's interest in the proceedings, the story ends without clarification of its mystifying angles. For example, the action takes place at a Government top-secret research base for the manufacture of synthetic food, which base had been taken over by intruders from another world, but just who directed the operations of the outer-space enemy, and just how they were able to carry on without arousing official suspicion, are among the story angles that are left unexplained. In short, the picture offers much suspense, exciting action and fascinating backgrounds, but it all shapes up as much ado about nothing when one analyzes the story. Other than Brian Donlevy, the cast is all-British:—

Donlevy, a scientist engaged in interplanetary research, becomes interested in strange missiles that drop from the sky and cause fatal injuries to those who touch them. Accompanied by an assistant, he traces the falling objects to a huge Governmental experimental plant classified as top secret. There, his assistant picks up one of the missiles and is stricken and disfigured when it explodes in his hands. Armed security guards quickly surround Donlevy and force him to leave the grounds without his assistant. When his efforts to obtain police aid in a small community nearby are unavailing, he goes to Scotland Yard in London and demands an investigation. Other than informing him that the plant was producing synthetic food, the Yard is unable to help him. He is put in touch with a Member of Parliament who was investigating the purpose of the plant and is invited to join a special group on a tour of inspection. At the plant, both the Parliament Member and Donlevy steal away from the inspection party and, after a frightening experience, in which the MP meets death, Donlevy learns that an intelligence from outer space had taken control of the plant by means of a substance that made slaves of those who worked there, and that the operation was being used to provide food for huge jelly-like monsters from outer space whose function was to destroy the world. In the complicated events that follow, Donlevy, aided by plant workers who are made aware of the danger, and by a space rocket that explodes on the plant, puts an end to the intelligence from outer space and kills the monsters.

It was produced by Anthony Hinds and directed by Val Guest, who wrote the screenplay in collaboration with Nigel Kneale.

Adults.

NOTICE

The demand for HARRISON'S REPORTS binders in recent weeks has exceeded expectations and has created a temporary shortage in the supply. As a result, there will be a delay of approximately two weeks in delivery to those of you who have ordered them.

HARRISON'S REPORTS requests the indulgence of its subscribers in this matter.

HARRISON'S REPORTS

Yearly Subscription Rates:

United States\$15.00
U. S. Insular Possessions. 16.50
Canada 16.50
Mexico, Cuba, Spain..... 16.50
Great Britain 17.50
Australia, New Zealand,
India, Europe, Asia 17.50
35c a Copy

1270 SIXTH AVENUE

New York 20, N. Y.

A Motion Picture Reviewing Service
Devoted Chiefly to the Interests of the Exhibitors

Its Editorial Policy: No Problem Too Big for Its Editorial
Columns, if It is to Benefit the Exhibitor.

Published Weekly by
Harrison's Reports, Inc.,
Publisher

P. S. HARRISON, Editor
AL PICOULT,
Managing Editor

Established July 1, 1919

Circle 7-4622

A REVIEWING SERVICE FREE FROM THE INFLUENCE OF FILM ADVERTISING

Vol. XXXIX

SATURDAY, SEPTEMBER 7, 1957

No. 36

THE CLAIMED ENTHUSIASM FOR TELEMETER

Last week the International Telemeter Corporation, which is a subsidiary of Paramount Pictures, concluded a series of demonstrations of its Telemeter toll-TV system, held at the Savoy Plaza Hotel in New York City over a period of three weeks. At the conclusion of these demonstrations, executives of International Telemeter, as well as top Paramount officials, reported the results to the press at a luncheon interview.

The gist of this report was that some 1,700 persons saw the demonstrations, 250 of them being exhibitors who represented between 3,500 and 4,500 theatres, which account for approximately 75% of the national gross.

The executives making the report stated that those who witnessed the demonstrations were "highly enthusiastic" over what they saw, and that between 75 to 100 applications have been received for local franchises. Asked to name some of these applicants, Louis A. Novins, who is the managing director of International Telemeter, declined to do so on the ground that he did not think it proper to identify the applicants while negotiations are in progress. Mr. Novins declined also to disclose the terms and conditions in connection with the granting of such franchises.

Many questions were asked by the newsmen present and most of them were answered in clearly defined terms, but far too many questions received replies that were vague. Other questions were admittedly unanswerable until such time as experience has been had with Telemeter in several franchise zones.

An idea of the vagueness and indecisiveness of some of the answers can be gleaned from the following prepared statement that was given to the press by Barney Balaban, Paramount's president, with regard to questions concerned with the sale of Paramount pictures to franchise holders of Telemeter or any other toll-TV system, either by cable or by air:

"We will study each situation and the problem which each situation presents as we do in the licensing of our product to conventional theatres and drive-ins. We will consider the situation, the market in that situation, what the new medium can produce for us in revenue. We will consider the new medium as though any customer came to us and asked for our pictures. We will look at the situation and endeavor to work out terms based upon the factors in that situation."

The above statement covers a lot of ground in a vague manner. Despite its vagueness, however, one thing seems to be clear—Paramount, even though it owns Telemeter, will not guarantee to supply its pictures to the Telemeter franchise holders. The same, of course, can be said for the other film companies, none of which seem to be willing to make any firm commitments regarding the availability of their pictures to toll-TV.

There is no question that the mechanics of the different systems of toll-TV, either by air or by cable, have been perfected to a point where all are workable. But, despite the reported enthusiasm of those who saw the Telemeter demonstrations both in New York and Hollywood, the fact remains that, with one understandable exception, no exhibitor or group of exhibitors has yet concluded a deal with Telemeter for a franchise.

The reasons for this reluctance are not difficult to comprehend. Before investing many thousands and even millions of dollars to set up a cable theatre system, the exhibitors want assurances of a steady supply of films, which no doubt will make up the bulk of their programming. These assurances have not been forthcoming. Moreover, the exhibitors seek answers to many important questions, such as the ultimate cost per home to set up a cable theatre system; public acceptance of movies in the home when they have to pay for them, and the prices they would be willing to pay; the availability of quality product so as not to discourage subscribers; the possibility of legal entanglements regarding clearance and runs in situations where a cable theatre would be in competition with regular movie houses—the answers to these and many other important questions are elusive at the present time, and until clearly defined answers can be furnished it is doubtful if an appreciable number of exhibitors will rush into such an investment.

The cable theatre experiment that was launched this week by Video Independent Theatres in Bartlesville, Oklahoma, may furnish answers to some of the decisive questions, but it will not provide all the answers because Bartlesville is a "closed town" in which Video owns the existing four theatres—two indoor and two outdoor.

Incidentally, the one exception to conclude a deal with Telemeter for a franchise is the 379-theatre circuit of Famous Players Canadian Corp., Ltd., which is headed by J. J. Fitzgibbons, who, after witnessing the New York demonstrations, told trade paper reporters that the system has great possibilities and that he hoped to have it in operation in Canada toward the end of next year. Mr. Fitzgibbons' enthusiasm for Telemeter is understandable, for his company is a subsidiary of Paramount Pictures.

**"Cartouche" with Richard Basehart,
Patricia Roc and Akim Tamiroff**

(RKO-States Rights, Sept.; time, 73 min.)

An ordinary costume adventure melodrama, best suited for the lower half of a double bill. Made on location in Italy, and set in 18th century France, the story is one of those swashbuckling affairs in which a dashing young aristocrat sets out to prove that his father had been falsely accused of murder. There are no surprises in the plot, and one can predict the different events long before they happen. Like most pictures of this type, the action is filled with daring escapades and plentiful swordplay, but it is all so theatrical that the spectator's interest in the proceedings is no more than mild. The production values are good and the photography fair:—

To protect his father from a false charge of murdering a French prince, Richard Basehart, a young nobleman, confesses to the crime and becomes an outlaw. In his efforts to uncover the real killer, Basehart changes his identity and joins a band of strolling theatrical players, who keep him hidden from a search party headed by Massimi Serato, the dead prince's nephew, who had committed the murder to gain quick control of power and a fortune. Patricia Roc, a member of the troupe, falls in love with Basehart and aids him. After many escapades in which Patricia becomes an unsuspecting pawn, Serato catches up with Basehart at a performance given by the troupe. The two engage on stage in a relentless sword duel that ends with Serato wounded mortally. Before dying, Serato confesses the murder, establishing Basehart's innocence.

It was produced by John Nasht and directed by Steve Sekely from a screenplay by Louis Stevens.

Family.

**"The Amazing Colossal Man" with
Glenn Langan and Cathy Downs**

(Amer.-Int'l, Sept. 24; time, 80 min.)

The story of this science-fiction melodrama is as fantastic as was "The Incredible Shrinking Man," and those who did well with the Universal-International picture should experience similar success with this one, for it, too, has been produced well. Whereas "Shrinking Man" had the hero growing smaller and smaller, this picture depicts a normal person growing taller at the rate of ten feet a day as a result of being exposed to atomic radiation, reaching a height of seventy feet before he goes berserk and is put to death. Although the story is incredible, it is put over by the expert special effects work. There are no comedy situations, but the story is not nerve-racking and should be accepted without comedy relief. The picture is being sold in a package with "Cat Girl," a horror melodrama that is reviewed elsewhere in this issue, and the two of them ought to make a satisfactory double bill although "Cat Girl" is not too strong a picture of its type:—

With a plutonium bomb about to be fired in a test, soldiers are instructed to wear their dark glasses and to remain in trenches during the blast. Just as the bomb goes off, Glenn Langan, a colonel, disregards the orders to aid the pilot of a crashed plane. Langan continues to live, despite severe radiation burns, and when the doctors remove the bandages from his face and body they discover that he had acquired new skin. Shortly thereafter Langan begins growing miraculously at the rate of 10 feet per day.

The doctors, concerned, begin experimenting in an effort to stop the abnormal growth, and they explain to Cathy Downs, Langan's sweetheart, that the explosion had upset the balance of Langan's cell growth. The doctors soon discover that Langan's heart did not grow at the same rate as his body, and they perfect a serum to stop his growth. Before they can use it, however, Langan disappears into the Nevada desert. Planes and helicopters are pressed into service to search for him, and when they find him the doctors discover that he is almost out of his mind. By the time they find a means of injecting the serum into his body, the 70-foot giant goes berserk, killing one of the doctors, destroying part of Las Vegas and carrying off Cathy. The Army finally corners him at Boulder Dam where, after persuading him to release Cathy, they riddle him with bullets until he topples to his death from the 725-foot dam.

Bert I. Gordon produced and directed it from a screenplay by Mark Hanna.

Family.

**"Street of Sinners" with George Montgomery,
Geraldine Brooks and Nehemiah Persoff**

(United Artists, Sept.; time, 76 min.)

Intelligent direction has fashioned "Street of Sinners" into a better-than-average program crime melodrama that offers plentiful suspense and excitement. Centering around the efforts of a rookie policeman to clean up a seamy big-city neighborhood, the action grips one's interest throughout because the incorruptible hero is determined to do his duty even though handicapped by his superior officers who bow to the political influence of a treacherous saloon owner who controlled the district. The spectator's good will follows the hero, not only because he refuses to overlook infractions of the law, but also because of his sincere efforts to rehabilitate wayward adolescents. The acting is realistic, with outstanding performances turned in by George Montgomery, as the zealous rookie; Geraldine Brooks, as a young but degraded alcoholic; and Nehemiah Persoff, as the cunning bar-owner. The authentic slum backgrounds add much to the story's realism. The photography is very good:—

Newly graduated from the Police Academy, Montgomery is assigned to a tough neighborhood controlled by Persoff, who utilized his saloon to carry on illegal activities. Incensed by teen-agers who violate laws and by Persoff's selling of liquor to minors, Montgomery determines to clean up the neighborhood, despite a warning from William Harrigan, the retiring policeman on the beat, to go easy and not attempt to impose his ideas at once. When Clifford David, Persoff's smart-aleck brother, parks near a hydrant, Montgomery gives him a ticket, and he also warns Persoff to get rid of Marilee Earle, a 19-year-old girl he employed as a waitress. Montgomery arrests Geraldine Brooks, an alcoholic, when she starts to disrobe in the street, but Persoff, using his political influence, gains her release and at the same time kills his brother's parking ticket. The neighborhood kids, not realizing that Montgomery wants to help them, become his enemies and stage an organized riot, the result of which is a warning to Montgomery from his superiors that he will be removed from the beat unless he maintains order. In the course of events, Montgomery, through Persoff's machinations, becomes innocently involved in the suicide of Geraldine and is suspended from the force temporarily. Despite

his suspension, however, Montgomery continues to investigate Persoff's activities and, through Marilee, discovers that Persoff was involved in a white slavery racket under the guise of a fashion modelling business. Learning of Montgomery's discovery, Persoff hires a hoodlum to kill one of his white slave victims before she can talk to Montgomery. Montgomery's search for the body leads him into a trap in an abandoned garage, where Persoff attempts to kill him, but Montgomery is saved by the timely arrival of Harrigan, who shoots Persoff dead. It ends with Montgomery winning reinstatement, the respect of the neighborhood and the love of a wiser Marilee.

It was produced and directed by William Berke from a screenplay by John McPartland, based on a story by Philip Yordan.

Adult fare.

**"Cat Girl" with Barbara Shelley,
Robert Ayres and Kay Callard**
(*Amer.-Int'l*, Sept. 24; time, 69 min.)

Handicapped by a script that is fuzzy and by dialogue that frequently is difficult to understand, this British-made horror melodrama is a rather weak picture of its kind and leaves much to be desired. Undiscriminating horror-picture fans who are not too concerned about story values probably will find sufficient thrills and suspense in the action. Others, however, probably will find its story about a young girl whose soul enters the body of a man-killing leopard from time to time too vague to hold their interest. There is, of course, no comedy relief. Since the picture is being sold in a package with "The Amazing Colossal Man," which is reviewed elsewhere on these pages, it might squeeze by as the supporting feature:—

Barbara Shelley is summoned to pay a visit to Ernest Milton, her uncle, who believed that all their relatives lived for several generations under a curse, which took the form of the human soul entering the body of a leopard at certain times, during which it indulged in a savage bloodlust. Convinced that he had passed the curse on his niece, Milton surrenders himself to his pet leopard, which mauls and kills him. Barbara, believing that the curse is now part of her, becomes aware of the fact that Jack May, her husband, is carrying on an affair with Paddy Webster. She comes across the two lovers at the same time as the leopard, which was roaming on the loose. The animal kills May, and Barbara becomes convinced that she in effect had committed the murder. She comes under the care of Robert Ayres, a psychiatrist, for whom she had developed a passion when a child, Ayres attempts to cure her of the leopard obsession and Barbara finds her old love for him reawakening. When Barbara shows signs of returning to normalcy, Ayres enlists the aid of Kay Callard, his wife, who tries to be of assistance although she is in mortal fear of Barbara. Far from being cured, Barbara plans to dispose of Kay in order to have Ayres for herself. She lures Kay to a lonely spot under the pretext of meeting the psychiatrist for dinner. Ayres arrives in time to see the leopard about to attack his wife, and kills it by running it down with his car. With the leopard's death, Barbara, too, dies, and with her dies also the curse of the family.

Lou Rusoff and Herbert Smith produced it, and Alfred Shaugnessy directed it, from a screenplay by Mr. Rusoff.

Adults.

**"Operation Mad Ball" with Jack Lemmon,
Ernie Kovacks and Kathryn Grant**
(*Columbia*, November; time, 105 min.)

A laugh riot from start to finish is offered in "Operation Mad Ball." The gales of uproarious laughter provoked by the picture at a recent sneak preview in a New York neighborhood theatre attests to the fact that it is one of the funniest service comedies to have come out of Hollywood in many years. The story, which takes place at an American hospital base in Normandy after World War II, is a completely whacky spoof on Army life and its rules and regulations, with the action centering around a continuing conflict between Jack Lemmon, as a resourceful private who leads the enlisted men in efforts to overcome regulations that prevent them from fraternizing with the nurses, and Ernie Kovacs, as a vindictive and officious captain who constantly hounds Lemmon only to be outwitted at every turn. It is a broad farce, and much that happens is nonsensical, but the gags and situations are so hilariously funny that one is kept howling with laughter all the time. Both Lemmon and Kovacs are extremely comical in their individual roles, and the same may be said for Mickey Rooney, who does not take part in the action until the last few reels but who garners some of the biggest laughs as a jive-talking master sergeant who comes to Lemmon's aid. Arthur O'Connell, as the jittery but understanding Commanding Officer; Dick York and William Hickey, as Lemmon's co-conspirators; and Kathryn Grant, as a comely nurse who is pursued by both Lemmon and Kovacs, are among the others who add much to the overall hilarity. The direction is tops and so is the photography.

The story has so many comical twists and turns that a detailed synopsis is virtually impossible. Briefly, however, it brings Lemmon and Kovacs into conflict when both fall for Kathryn. Kovacs pulls rank on Lemmon and endeavors to have him disciplined for infractions of different rules and regulations, but Lemmon cleverly manages to wiggle out of trouble. To overcome the regulation against fraternizing with nurses, Lemmon and several of his buddies decide to arrange a secret party in an off-limits cafe with the cooperation of Jeanne Manet, the owner. This leads to all sorts of complications, not the least of which are the suspicions of Kovacs, who senses that something is going on behind his back but cannot put his finger on it. This in turn leads to a battle of wits in which Kovacs tries to stymie the secret project only to be outwitted at every turn. Eventually, however, he discovers the nature of the project and sadistically makes plans to disguise himself as an ambulance driver, transport some of the merry-makers to the cafe and arrest the whole lot. Lemmon, discovering Kovacs' plan, arranges matters in a way that has Kovacs transporting a group of prisoners-of-war and being arrested by military police for attempting to help them escape from the base. While the blustering Kovacs is held for questioning with the subtle approval of the understanding Commanding Officer, who joins in the fun, the enlisted men and the nurses have one of the merriest parties ever enjoyed by Army personnel.

It was produced by Jed Harris and directed by Richard Quine from a screenplay by Mr. Harris, Arthur Carter and Blake Edwards, based on a play by Mr. Carter.

Family.

A WISE APPOINTMENT

Robert A. Wile, who recently resigned as executive secretary of the Independent Theatre Owners of Ohio, has been named to the newly-created post of director of exhibitor relations for 20th Century-Fox. According to general sales manager Alex Harrison, the new post was created because of a need for a home office sales executive to devote his fulltime energy to the individual problems of exhibitor customers.

As executive secretary of the Ohio organization, Wile did an outstanding job and is fully acquainted with the problems faced by theatre owners. 20th-Fox could not have made a better choice to further cement the fine relations it enjoys with its exhibitor customers.

"Black Patch" with George Montgomery

(Warner Bros., Sept. 14; time, 83 min.)

A pretty good adult western, well directed and acted. The story is somewhat different in that it concentrates more on characterizations than on excitement and suspense, but these elements are also present to a degree that should satisfy the action fans. George Montgomery is effective as a fearless Marshal who is compelled to jail the husband of his former sweetheart and who is wrongly accused of killing him when he tries to escape. The manner in which the true culprits are revealed and justice served makes for an interesting and suspenseful climax. The title stems from the fact that Montgomery plays his characterization wearing an eye patch:—

Montgomery, Marshal of a small western town, is delighted to learn of the arrival of Leo Gordon, a boyhood chum. He rushes to the local hotel to see him and is taken aback to discover him with Diane Brewster, his former sweetheart, who had married Gordon after waiting in vain for Montgomery to return from the Civil War. Both Diane and Montgomery are deeply stirred at seeing each other again. On the following morning, before Gordon can depart for a ranch he had bought, he is identified as the man who had robbed a bank of \$40,000. Montgomery has no alternative but to jail Gordon and hold him for trial. Learning that Gordon had hidden the loot, Sebastian Cabot, an unsavory saloon keeper, offers to help him escape in exchange for half the stolen money. Through House Peters, Jr., a henchman, Cabot obtains the money and returns half of it to the jailed Gordon together with a gun. Gordon overpowers Montgomery and escapes only to be shot dead by Peters, who flees before he has a chance to rob the body. The townspeople believe that Montgomery had killed Gordon in an act of villainy to obtain the loot and get back Diane. Montgomery does not try to establish his innocence and suffers the contempt of Diane and the townfolk while he tries to uncover the real murderer. He finds reason to suspect Cabot but cannot obtain proof. In the complicated events that follow, Cabot, to get rid of the Marshal, slyly incites Tom Pittman, a young lad who had fallen in love with Diane, to kill Montgomery and avenge her sorrow. But the plot is overheard by Lynn Cartwright, Cabot's discarded and abused mistress, who reveals all to Diane. In a thrilling climax, Diane saves Montgomery from being murdered by Pittman, who becomes Montgomery's loyal aide and joins him in bringing Cabot and Peters to justice.

It was produced and directed by Allen H. Miner from a screenplay by Leo Gordon. Adults.

"My Man Godfrey" with June Allyson and David Niven

(Univ.-Int'l, no rel. date set; time, 92 min.)

This remake of "My Man Godfrey," which was produced originally by Universal in 1936 with William Powell and Carole Lombard in the leading roles, is a highly entertaining farce that has additional advantages—CinemaScope and Eastman color. Except for some minor changes in characterizations and bringing the action up to date, the story remains basically the same in that it centers around a rich but zany family whose problems are straightened out by a cultured derelict who becomes their butler. The screwy things they say and do should keep audiences laughing from start to finish. David Niven handles the role of the resourceful butler with ease, and amusing characterizations are turned in by Jessie Royce Landis, as the giddy mother, and June Allyson, as her madcap daughter. Martha Hyer is effective as the malicious daughter who constantly feuds with Miss Allyson, and Jay Robinson provokes a number of laughs as a broken-down pianist who had become a family leech. Many of the comedy situations stem from the romance between Niven and Miss Allyson:—

While out on a scavenger hunt in search of something "animal" and "mineral," June, a madcap society girl, finds Niven, bearded and unkempt, hiding under the Brooklyn Bridge. He accepts her offer of \$10 to return with her to her palatial home in Long Island so that she might win first prize. Delighted when she wins, June, noticing Niven's obvious culture, despite his shabby appearance, offers him a job as the family butler. Niven agrees, and when he reports for work on the following morning, clean-shaven and neat, his charm wins over Miss Landis and Robert Keith, June's parents. Martha, however, plots to get rid of him when she baits him and he bests her in repartee. Life with the family is like living with a bunch of lunatics, but Niven grows fond of them and stays on. Meanwhile June falls madly in love with him and pouts when he pays no attention to her. One day, while serving drinks at a cocktail party, Niven is recognized by Eva Gabor, a much-married international beauty, who goes along with the gag when he claims to have been her butler in Europe. Later, when they meet secretly, it is revealed that Niven is really an Austrian nobleman who had entered the country illegally. Martha, seeking to hurt Niven because of his contempt for her, tries unsuccessfully to frame him for the theft of a bracelet, but the detectives who uncover her ruse become curious about Niven's citizenship status and decide to check up on him. Niven decides to leave the country, but before doing so he saves June's father from going broke by negotiating a loan for him through Eva. The family is heartbroken when Niven takes his leave, but June, learning that he had boarded a freighter for Europe, manages to get to him after a wild drive through the city and persuades him to marry her so that he may re-enter the country on a non-quota visa.

It was produced by Ross Hunter and directed by Henry Koster from a screenplay by Everett Freeman, Peter Berneis and William Bowers, based on the screenplay by Morrie Ryskind and Eric Hatch and on the novel by Mr. Hatch.

Family.

HARRISON'S REPORTS

Yearly Subscription Rates:

United States\$15.00
U. S. Insular Possessions. 16.50
Canada 16.50
Mexico, Cuba, Spain..... 16.50
Great Britain 17.50
Australia, New Zealand,
India, Europe, Asia 17.50
35c a Copy

1270 SIXTH AVENUE

New York 20, N. Y.

A Motion Picture Reviewing Service
Devoted Chiefly to the Interests of the Exhibitors

Its Editorial Policy: No Problem Too Big for Its Editorial
Columns, if It is to Benefit the Exhibitor.

Published Weekly by
Harrison's Reports, Inc.,
Publisher

P. S. HARRISON, Editor
AL PICOUULT,
Managing Editor

Established July 1, 1919

Circle 7-4622

A REVIEWING SERVICE FREE FROM THE INFLUENCE OF FILM ADVERTISING

Vol. XXXIX

SATURDAY, SEPTEMBER 14, 1957

No. 37

THE DEVELOPMENT OF NEW STARS

Throughout the years different film companies have announced grandiose plans for the development of new stars to replace the established and "aging" stars, but in most cases the announced search for new talent proved nothing more than lip service.

The one company that has been doing something concrete about the matter in recent months is 20th Century-Fox, which has established a New Talent School at the studio for the purpose of developing the talents of newcomers and creating a reservoir of new players without which production schedules cannot be maintained.

Although the 20th-Fox policy for the development of a new crop of stars has been in effect a comparatively short time, the results so far have been most gratifying. This is evidenced by the fact that several of the newcomers, as a result of being entrusted with starring roles in important productions, are fast becoming outstanding box-office personalities.

For example, Jayne Mansfield has become an important star as a result of her work in "The Girl Can't Help It," "The Wayward Bus" and "Will Success Spoil Rock Hunter?" Another to attain stardom in the "Rock Hunter" picture is Tony Randall, who is being hailed by many as the comedy find of the year. Destined for top stardom, too, is Joanne Woodward, whose brilliant performance in "Three Faces of Eve" is being hailed by critics everywhere as being of Academy Award caliber. Then there is Anthony Franciosa, whose outstanding performance in "Hateful of Rain" recently won for him the best actor award at the Venice Film Festival. There are other newcomers, such as Pat Boone, Betty Lou Keim, Rick Jason and Dolores Michaels who are being groomed by 20th-Fox to become important screen personalities.

Another company that rates credit for its efforts to develop new and interesting players with talent is Universal-International. Alfred E. Daff, executive vice-president of the company, stated at a press conference this week that Universal has embarked on a policy of casting gifted young players in important roles in top productions.

Daff pointed out that this new policy is exemplified by the fact that Lisa Pulver and John Gavin, two relatively unknown players, have been given the leading roles in the company's forthcoming "There a Time to Love," which is based on the Erich Maria Remarque best-seller, "A Time to Love and a Time to Die," and which Daff claims is the most expensive picture ever undertaken by Universal. Miss Pulver, who comes from Switzerland, is recognized as one of the top stars in Europe, while Gavin is virtually unknown. Daff predicts that both will achieve world-wide stardom as a result of their appearance in this one picture.

Daff cited Gia Scala, John Saxon, Sandra Dee, Marianne Cook, Jock Mahoney, Rod McKeon, Martha Hyer, Luana Patten and the comedy team of Martin and Rowan as being among other talented newcomers who will be given starring roles in forthcoming Universal films.

Both 20th-Fox and Universal are to be commended for their foresight and courage in entrusting important roles to newcomers, for the development of these young players into box-office stars is vital to the future welfare of the entire industry. In making these positive moves, however, both companies are risking investments that total many millions of dollars, and for that reason they are entitled to the fullest support from the exhibitors. But merely booking the pictures that star these newcomers will not be sufficient support. What is needed also on the part of the exhibitors is a return to aggressive showmanship tactics, not only to attract more people to the box-office, but also to publicize these newcomers and push their acceptance by the public.

IS THIS A MAJOR TOPIC?

Millions of dollars are wasted each year by "senseless, ego advertising" in the motion picture business, according to a statement issued this week by Ernest G. Stellings, president of the Theatre Owners of America.

Referring to the present system of billings in advertising, Stellings charged that "the multiple mention of names and the overplay of unessential talent information are costing theatres and distributors millions of dollars in space which should be used to better advantage at the box-office."

Stellings charged also that distributor-prepared advertisements sometimes devote as much as one-third of the space to a listing of names that, by the farthest stretch of the imagination, cannot sell a single ticket, and that the "weird" billing requirements often ruin the effectiveness of posters and other advertising material prepared by the film companies.

This paper is inclined to agree with Mr. Stellings that the credits listed in movie ads are sometimes overplayed, and that most of them, except in the case of an outstanding producer or director, are meaningless to the public. But we are also inclined to feel that Mr. Stellings' case against credits in advertising is grossly exaggerated, particularly in connection with his charge that millions of dollars are wasted each year on the listing of unnecessary credits.

What really caught this paper's attention in the press release issued by Mr. Stellings is his statement that he would present this problem of "senseless, ego advertising" as one of the important items on the agenda of the national TOA convention, which will be held in Miami in November.

When one considers the many pressing problems that are faced by exhibitors who are struggling to keep their theatres open in these uncertain times, the designation of credits in film advertising as one of the major topics of discussion makes one wonder if the forthcoming TOA convention will be another one of those unproductive meetings in which really important issues will be dodged. As a matter of fact, the elaborate convention brochure outlining the entertainment that will be available to the delegates makes one wonder if TOA is organizing a business meeting or a fun fest.

"Johnny Trouble" with Ethel Barrymore and Cecil Kellaway

(Warner Bros., Sept. 21; time, 80 min.)

A fair program comedy-drama that should have a particular appeal to the family trade. Centering around a wealthy and kindly old widow who cannot be evicted from an apartment hotel that is altered into a college dormitory for men, the story, in addition to considerable human interest, offers many amusing moments because of the warm and delightful relationship that develops between the old lady and the college boys. The story's human interest stems from her efforts to help an arrogant, mixed-up young man whom she mistakenly believes to be her grandson. Ethel Barrymore is ideally cast as the aged widow, and she handles the role in a way that endears the characterization to the audience. Cecil Kellaway is warm and sympathetic as her devoted friend and former chauffeur. The youthful players in the cast, particularly Carolyn Jones and Stuart Whitman, are impressive:—

When the apartment hotel in which she lived for many years is bought by a local college for use as a men's dormitory, Miss Barrymore rejects a notice of eviction by proving that she cannot be made to move out under her lease. Actually, the idea of living in a place swarming with boys enchanted her, and the young men are in turn captivated by her. Besides, her persistence in keeping her apartment stemmed from a firm belief that her only child, a son, who disappeared 27 years previously, will return one day. He had been a turbulent lad who, after flunking in college, had quarreled with his father and left home. When Whitman, a troublesome student who had the same name as her son enters the college and comes to her attention, Miss Barrymore, after noticing his traits and learning that he knew nothing about his father's parents, becomes convinced that he is her grandson. She cultivates his friendship, takes a keen interest in his welfare, helps him overcome romantic problems with Carolyn Jones and uses her charm and influence to prevent his being flunked out of the school for misbehavior. She does all this in anticipation of a visit by his parents at the end of the term and a chance to meet her long-lost son. On the day before Whitman's parents are scheduled to visit him, Miss Barrymore dies in her sleep. The students crowd to the church for her funeral, and there, in a eulogy, Kellaway, her old friend, tells the story of her years-long wait for her son — a son who never would return because he had been killed in a stolen car crash, a fact that had never been revealed to her.

It was produced and directed by John H. Auer from a screenplay by Charles O'Neal and David Lord, based on a story by Ben Ames Williams.

Family.

"Pal Joey" with Frank Sinatra, Rita Hayworth and Kim Novak

(Columbia, no rel. date set; time, 109 min.)

Excellent adult entertainment is offered in this Technicolor musical comedy-drama, which is based on the highly successful 1940 Broadway show of the same name. The story is by no means edifying, for it centers around a smug and brash nightclub entertainer whose egotism knows no bounds insofar as women are concerned, and who worms his way into an affair with an attractive and wealthy widow who holds on to him by financing a nightclub of his own. But even though it is not a pretty story it is made highly entertaining by the brilliant performance of Frank Sinatra in the leading role. He is not what one could call an appetizing hero, but he plays the part with such charm and humorous deceit that he makes the character bearable and even wins audience sympathy by his display of honorable behavior toward a decent chorus girls who wins his heart. On the plus side also, of course, is Sinatra's potent singing of many of the film's 14 songs, most of which have been long-time favorites. The dialogue, which is sophisticated and funny, gains much from Sinatra's glib delivery. Rita Hayworth, as the rich and vindictive widow, and Kim Novak, as the

basically nice chorus girl, handle their characterizations in competent fashion, but both are overshadowed by Sinatra. The production values are lavish and the color photography tops:—

Forced out of a Northern California town for romancing the Mayor's daughter, Sinatra arrives in San Francisco broke and unemployed. With the help of Bobby Sherwood, an orchestra leader, Sinatra talks his way into a job as a singer and master of ceremonies in a small nightclub owned by Hank Henry. Sinatra uses his charm on the chorus girls and gets through to all of them except Kim, for whom he immediately makes a play by renting the room adjoining her quarters in a rooming house. One night Sherwood's band is booked to play at a charity affair sponsored by Rita in her palatial Nob Hill home. Sinatra, who goes along to entertain, recognizes Rita as a former burlesque stripper and brashly suggests to the guests that she be induced to do her strip act to raise additional funds for the charity. This disclosure of her past embarrasses Rita but she performs the act in pantomime. Furious, but at the same time intrigued by Sinatra's audacity, Rita determines to even matters with him by embarrassing him at the nightclub. Her efforts, however, backfire when she falls for him and he becomes her lover with the understanding that she will finance a swank nightclub of his own. Sinatra moves from the rooming house to her yacht and makes preparations for the new club's opening. Everything runs smooth until Rita notices that Sinatra's interest in Kim is more than professional. She demands that he dismiss Kim or suffer the loss of her financial backing. Unable to fire Kim or to take advantage of her love for him, Sinatra forsakes the nightclub, along with Rita, and decides to leave town alone. But Kim joins him and persuades to try their luck together.

It was produced by Fred Kohlmar and directed by George Sidney from a screenplay by Dorothy Kingsley, based on the book by John O'Hara.

Adult fare.

"Woman in a Dressing Gown" with Yvonne Mitchell, Sylvia Syms and Anthony Quayle

(Warner Bros., Dec. 7; time, 93 min.)

A good British-made domestic drama, adult in theme and in treatment. Revolving around a married man who becomes fed up with his wife's slatternly ways and who decides to leave her for a younger woman with whom he had fallen in love and had established sex relations, the story, though substantial, is somber and it is not novel. It nevertheless grips one's attention throughout because of the outstanding performance of Yvonne Mitchell, whose sensitive portrayal of the unkempt but cheerful middle-aged wife won the best actress award at this year's Berlin Film Festival. It is a role that is somewhat similar to that played by Shirley Booth in "Come Back, Little Sheba." The action for the most part is compassionate and highly dramatic, despite its drab flavor, and emotional heights are reached in the closing reel, where Miss Mitchell, after a disastrous attempt to talk things over with her husband and his sweetheart in adult fashion, releases him to the younger woman. It all ends on a happy note, however, for the husband returns in the realization that neither he nor his wife could be happy without one another. The story should have a special appeal to women, who should also find much amusement in Miss Mitchell's inability to conduct her household duties in a neat and orderly manner. Much of the photography is in a low key:—

Married to Yvonne for 20 years and fed up with her slovenly ways, Anthony Quayle, a bookkeeper, becomes entangled with Sylvia Syms, a pretty young woman employed in his office. Yvonne's heart breaks when Quayle, pressured by Sylvia, asks her to divorce him so that he may marry Sylvia. Yvonne makes Quayle promise to bring Sylvia home so that all three could discuss the matter in adult fashion. In preparation, Yvonne tidies up her home and borrows money from Andrew Ray, her teen-aged son,

to go to a hair dresser. Everything goes wrong, however, when a downpour spoils her hair-do and her best dress rips. Unnerved, she takes several drinks of hard liquor to steady herself and is in a deplorable intoxicated condition by the time that Quayle and Sylvia arrive. Andrew, who had arrived earlier, upbraids Sylvia for attempting to take his father away, and Quayle slaps him for the first time in his life. Yvonne comes out of her drunken stupor and informs the embarrassed Sylvia about Quayle's weaknesses, but this approach does not help. Disheartened, she asks Quayle to leave immediately with Sylvia, helps him to pack a bag and refuses to accept his offer of financial assistance. While walking with Sylvia to her home, Quayle becomes conscience-stricken and informs the disappointed but understanding Sylvia that Yvonne needs him. He returns home where the overjoyed Yvonne promises to dispose of a filthy dressing gown she wore constantly, to wear dresses thereafter and to otherwise comfort herself in a way to please him.

J. Lee Thompson directed it and co-produced it with Frank Goodwin, from a screenplay by Ted Willis.

Adult fare.

"Escapade in Japan" with Teresa Wright, Cameron Mitchell and Jon Provost

(RKO—Univ.-Int'l, no rel. date set; time, 92 min.)

Shot entirely in Japan and photographed in the Technirama anamorphic process with color by Technicolor, "Escapade in Japan" should go over pretty well with the general run of audiences, for, aside from being a pictorial treat, it offers an amusing and heart-warming tale that centers around the adventures of two little boys, one an American and the other Japanese, who flee from one locality to another in the mistaken belief that the police are after them. The story, which is somewhat similar to MGM's "The Happy Road," is rather weak and repetitious and could benefit from some judicious cutting, but it holds one's interest throughout because it is light and has considerable human appeal. Among the delightfully amusing sequences are those in which the two boys spend a night in a Geisha house and in which they escape capture by sneaking into a Japanese burlesque house. The acting of all the principals is good, with Jon Provost and Roger Nakagawa outstanding as the frightened but resourceful youngsters. Cameron Mitchell and Teresa Wright have little to do as Jon's distressed parents. The beauty of the Japanese countryside, and the interesting views of the small town, big cities and religious shrines, are eye-filling:—

When Teresa decides to divorce him because of a misunderstanding, Mitchell, an American career diplomat, transfers to Tokyo in the hope that a change of scene may save their marriage. After they are settled, they send for Jon, their 7-year-old son, to join them. The lad's plane is forced down at sea and he ends up alone in a life raft. He is picked up by a small Japanese fishing boat owned by a Japanese couple, whose English-speaking 9-year-old son (Roger Nakagawa) becomes fast friends with Jon. When the boat reaches a village, Roger overhears his parents planning to report Jon's rescue to the police and thinks that Jon is to be arrested. He offers to guide Jon to his parents in Tokyo and the two set out together. Meanwhile his parents, learning of his rescue, fly to the village and discover that he had run away with the Japanese lad. While police and American army officials search the area, the youngsters hitch a ride and spend the night in a farm yard. On the following morning they steal a ride on a freight train, believing that it is bound for Tokyo, but end up in Kyoto instead. By this time their disappearance had been widely publicized in the newspapers and they become the object of a nationwide hunt. Still believing that the police are after them, the boys become involved in all sorts of escapades until trapped on the top of a five-story pagoda, when they become panicky and climb over a rail to the very edge of the roof, unable to move up or down. Mitchell arrives on the scene and, aided by a human chain

formed by the police, rescues the boys. With their son safe and sound, Mitchell and Teresa forget their differences.

It was produced and directed by Arthur Lubin from a screenplay by Winston Miller.

Family.

"The Spanish Gardener" with Dirk Bogarde, Jon Whitely and Michael Hordern

(Rank Film Distr., Sept.; time, 95 min.)

Photographed in Technicolor and VistaVision, this British-made drama is a well-acted and sensitive account of the strained relationship between a young boy and his domineering, embittered father. Other than in theatres that specialize in British product, it is doubtful if the picture will make much of an impression with American movie-goers, for the pace is slow and the treatment restrained. Moreover, the conflict between father and son, though handled with understanding, lacks appreciable dramatic impact. Another drawback, insofar as the American exhibitors are concerned, is that the players, though competent, are relatively unknown. Much of the action was shot in Spain against beautiful scenic backgrounds that are a treat to the eye:—

Sent to a minor Consular Service post in Spain, Michael Hordern, a British diplomat, takes along Jon Whitely, his little son, a shy boy who was compelled to lead a quiet, inactive life by the over-protective attitude of his father, whose possessive love for the child, after divorcing his mother, had become almost a mania. The two take up residence in an old villa, where Cyril Cusak is hired as the chauffeur-valet, and the job of gardener is given to Dirk Bogarde. Afraid of the slick Cusak, John is drawn to Bogarde, who soon has him working happily in the sun. This association displeases Hordern, mainly because of an inner fear of losing a little of the boy's affection. As a result, he treats Bogarde in mean fashion and even forbids him to speak to the boy. One day, when Horden is called away to Madrid, Cusak becomes drunk and terrifies the boy, who flees to the village and spends the night with Bogarde and his family. The next morning Bogarde takes the boy home to a furious and bitter Horden, who refuses to believe the story of Cusak's drunkenness. Meanwhile the vengeful Cusak makes it appear as if Bogarde had stolen the boy's watch, and Horden sees to it that he is arrested and sent to Barcelona for trial. Bogarde escapes from the moving train and, though seriously injured, makes his way to an abandoned hill where he and little Jon had spent many happy hours fishing. Jon, angry and upset, runs away from home and makes his way to the mill in the hope of finding Bogarde. Meanwhile Horden returns home and finds the place ransacked by Cusak, who had absconded. This turn of events brings Horden to his senses. He tracks his son and Bogarde to the mill and begs their forgiveness, bringing about a new and better understanding with his boy.

It was produced by John Bryan, who collaborated on the screenplay with Lesley Storm, basing it on the novel by A. J. Cronin. It was directed by Philip Leacock.

Family.

BINDERS NOW AVAILABLE

A new shipment of HARRISON'S REPORTS binders has been received, thus ending the temporary shortage in the supply.

These special binders, which clamp copies of the Reports in place on the wide margin without making it necessary to punch holes in them, may be purchased by writing to the office of this paper at 1270 Sixth Avenue, New York 20, N. Y.

The cost to subscribers in the United States and its possessions is \$2.00 per binder, parcel post prepaid.

The cost to Canadian subscribers is \$2.25 per binder, parcel post prepaid.

These binders make HARRISON'S REPORTS convenient to handle and easy for reference when looking up the information contained therein.

"The Hired Gun" with Rory Calhoun and Anne Francis

(MGM, Sept.; time, 64 min.)

An above-average program western, photographed in black-and-white Cinema-Scope. The story is somewhat off-beat in that it centers around a gunslinger who is hired by law enforcement officers to kidnap and return to Texas a young woman who had escaped to the "legal" safety of New Mexico after being convicted and sentenced to hang for the murder of her husband. The characterizations are interesting, and one's attention is held by reason of the fact that the heroine eventually convinces the gunman of her innocence, which he sets out to prove. There is plentiful excitement and suspense in the action, and the performances are competent. The photography is excellent:—

With the cooperation of law enforcement officers, John Littel hires Rory Calhoun, a notorious gunman, to track down and bring back Anne Francis, his daughter-in-law, who had escaped from jail just before she was to be hung for the murder of his son, her husband. Anne had escaped to the safety of her father's ranch in New Mexico, and legal attempts to extradite her had failed. Concealing his identity, Calhoun obtains a job as a ranchhand with Anne's father, and incurs the enmity of Chuck Connors, the ranch foreman, who had engineered Anne's escape. Calhoun catches Connors attempting to force his unwanted attentions on Anne and, after beating him unconscious, he identifies himself and compels Anne to set out with him for Texas. After several unsuccessful attempts to escape from Calhoun, Anne resigns herself to her fate. But her protests of innocence raise a doubt in Calhoun's mind about her guilt, and his admiration for her grows when she risks her life to help him rout a small band of attacking Indians. He asks for the full story behind the murders, and she names Vince Edwards, her husband's vicious half-brother, as the killer, and claims that Guinn Williams, a horse trader, had witnessed the crime. Instead of returning Anne to Texas and jail, Calhoun hides her at the home of a friend in Mexico. He then tracks down Williams and compels him to reveal that Edwards had committed the killing. Confronted with this evidence, Edwards tries to shoot down Calhoun, but the gunman beats him to the draw and kills him. Her innocence established, Anne, by this time in love with Calhoun, looks forward to a new and peaceful life with him.

It was produced by Rory Calhoun and Victor M. Orsatti, and directed by Ray Nazarro from a screenplay by David Lang and Buckley Angell, based on Mr. Angell's story.

Family.

"Satchmo the Great"

(United Artists, September; time, 63 min.)

An interesting documentary film is offered in "Satchmo the Great," which is a film record of the good-will jazz tour made last year by Louis Armstrong, considered by most jazz addicts to be, not only the King of Dixieland Music, but also this country's most effective ambassador of good will. Exhibitors who cater to the younger set could use this documentary to advantage as a supporting feature, for a strong exploitation campaign is being put behind it by United Artists.

Though a considerable part of the footage was shown last year on the Edward R. Murrow "See It Now" television program, most of it has not been shown on TV. The well-edited film records the enthusiastic receptions received by Armstrong and his band in such European countries as Sweden, Finland, Denmark, Germany and Switzerland, as well as in the cities of London and Paris. In each situation, many thousands jammed airports to greet him upon his arrival, and he performed before capacity audiences in every city visited.

The highlight of the tour is Armstrong's visit to the Gold Coast of Africa, where he received his greatest reception. Greeting him as a national hero, tens of thousands of natives serenade him, and later, at a vast gathering attended by tribal chiefs, Armstrong and his boys play for the throng while hundreds join the rhythmic dancing, including Lucille, his wife, and Velma Middleton, his vocalist. When he leaves the Gold Coast, Armstrong is bid farewell by a crowd estimated to exceed 100,000. Armstrong cites this visit as one of the greatest moments in his life.

Another highlight, the closing one, shows Armstrong and his boys, backed by the famous New York Philharmonic Orchestra, playing the "St. Louis Blues" at the Lewisohn Stadium with Leonard Bernstein conducting. This sequence is made all the more interesting by shots that show W. C. Handy, the blind and aged composer of the tune, sitting in the audience and enjoying Armstrong's rendition along with other "long-haired" music lovers.

Edward R. Murrow, who appears in several of the scenes and does the narration, co-produced this picture with Fred W. Friendly.

"Jacqueline" with John Gregson, Kathleen Ryan and Jacqueline Ryan

(Rank Film Distr., Sept.; time, 92 min.)

"Jacqueline" is the type of picture that should appeal to the family trade, for its story of life among the working class in Belfast is gentle, sentimental and humorous. Those who are inclined to be hypercritical probably will find the story dated in theme and in treatment, for it centers around a little girl who has unwavering faith in her father, despite his tendency to get drunk now and then, and whose adoration for him eventually results in his getting a decent job for himself and a suitable home for his family. It is a homely type of tale with plentiful human interest, and acting honors go to tiny Jacqueline Ryan, who plays the part of the little heroine with naturalness and feeling. Competent performances are turned in by the others in the all-British cast. The photography is good:—

John Gregson, a lovable and easy-going Irishman from the country, lives in Belfast and works in a shipyard because he needed big wages to support Kathleen Ryan, his wife, and Jacqueline Ryan and Richard O'Sullivan, their children. But the job is dangerous, and working on high scaffolding gives Gregson attacks of vertigo. To overcome this fear of height, he turns to drink and earns a reputation as an habitual drunkard. To Jacqueline, however, her father is the most wonderful man in the world, and she violently comes to his defense when other children taunt her about his drinking. The day comes when Gregson loses his job because of his drinking, and everyone, except Jacqueline, turns against him. Aware that his salvation lies in getting back to farming, Gregson applies for a job on a farm owned by Liam Redmond, the director of the shipyard, who had fired him. Redmond refuses to have him in his employ. Matters come to a point where little Richard unsuccessfully tries to run away from home because of his father's reputation, and this in turn motivates Gregson's wife to decide to leave him. To save the family from breakup, Jacqueline visits Redmond at his estate and pleads her case for her father. Redmond remains adamant but is won over by the child's charm and sincerity. Later, when Redmond hears Jacqueline sweetly singing a solo part in church, he realizes that a man who has a daughter like her cannot be wholly bad. He relents and agrees to give Gregson the farm job, along with a cottage for his family. All rejoice, but Jacqueline is happiest of all because her father had become "somebody" again.

It was produced by George H. Brown and directed by Roy Baker from a screenplay by Patrick Kirwan and Liam O'Flaherty.

Family.

HARRISON'S REPORTS

Yearly Subscription Rates:

United States	\$15.00
U. S. Insular Possessions.	16.50
Canada	16.50
Mexico, Cuba, Spain.....	16.50
Great Britain	17.50
Australia, New Zealand,	
India, Europe, Asia	17.50
35c a Copy	

1270 SIXTH AVENUE

New York 20, N. Y.

A Motion Picture Reviewing Service
Devoted Chiefly to the Interests of the Exhibitors

Its Editorial Policy: No Problem Too Big for Its Editorial
Columns, if It is to Benefit the Exhibitor.

Published Weekly by
Harrison's Reports, Inc.,
Publisher

P. S. HARRISON, Editor
AL PICOUULT,
Managing Editor

Established July 1, 1919

Circle 7-4622

A REVIEWING SERVICE FREE FROM THE INFLUENCE OF FILM ADVERTISING

Vol. XXXIX

SATURDAY, SEPTEMBER 21, 1957

No. 38

THE CONCILIATION SYSTEM

The joint exhibitor-distributor negotiating committee on conciliation and arbitration announced on Monday of this week that a nationwide conciliation system between exhibitors and distributors has been agreed upon and established, and will be put into effect by the distributing companies on November 1.

The full text of the conciliation agreement, which is designed to handle any differences between an exhibitor and a distributor, with no subject barred, is as follows:

Section 1. Controversies which an exhibitor has not been able to settle with a particular distributor, arising out of an existing or a proposed relationship between such exhibitor and distributor, including (but without limitation) controversies which are subject to arbitration under a proposed arbitration agreement, shall, if the exhibitor so desires, be submitted to conciliation in an endeavor to dispose of such controversies amicably, informally and quickly, and thereby to avoid arbitration or litigation wherever possible.

Section 2. Conciliation shall be conducted as follows:

(a) An exhibitor desiring a meeting for the purpose of conciliation shall send to the branch manager of the distributor at the Exchange from which the Exhibitor's theatre is served, a written request for such a meeting, and shall state in such request the controversy or controversies with such distributor to be conciliated, and may name therein one person not an attorney who will accompany him and assist in the efforts of conciliation.

By mutual agreement of the exhibitor requesting conciliation and the distributor, third parties who may be affected by the matter to be conciliated may be invited to attend the conciliation meetings. The failure of either party to agree to the invitation of such third parties shall not reflect on the merit of the position taken by such party and the conciliation meeting shall proceed without such third party or parties.

The exhibitor, in his request for conciliation, may name third parties who may be affected by the matter to be conciliated to be invited to the conciliation meeting.

If the branch manager agrees that any such third parties should be invited he shall promptly send a copy of the exhibitor's request for conciliation to such third parties, specifying the time and place of the conciliation meeting.

The branch manager may also name third parties who may be effected by the matter to be conciliated, and upon procuring the written consent of the exhibitor as to any of such third parties, shall promptly send a copy of the exhibitor's request for conciliation to such third parties, specifying the time and place of the conciliation meeting.

Each third party so invited may attend the conciliation meeting with one person not an attorney. The conciliation meeting shall proceed on the scheduled date with the exhibitor and those third parties invited who elect to attend.

(b) The meeting shall take place in the Exchange between the exhibitor, his associate if named, and the branch manager and one person not an attorney with the branch manager, on the first Monday or Friday, as specified by the distributor in advance, following the lapse of seven days, and if third parties are invited fourteen days, after the receipt of such request.

(c) If a conclusion satisfactory to both parties is not reached at the conciliation meeting, the request of the exhibitor shall be deemed rejected unless the branch manager at the meeting requests additional time to consider the exhibitor's request, in which event the branch manager shall notify the exhibitor as speedily as possible but not later than twenty-one days after the conciliation meeting of the conclusion reached by him on the exhibitor's request.

(d) If the exhibitor or any third party invited to and who did attend the conciliation meeting is dissatisfied with the disposition of the exhibitor's request at the conciliation meeting by the branch manager or thereafter, as provided in (c) he may apply in writing to the general sales manager of the distributor for a further meeting with respect thereto. Such meeting shall be held at the distributor's Home Office at a time to be fixed by the general sales manager on seven days' written notice to the exhibitor, and shall be attended by the exhibitor or anyone designated by the exhibitor to represent him and not more than one other person (who may be an attorney), and the general sales manager or a sales manager designated by him, and not more than one other person of his selection (who may be an attorney).

Third parties who were invited to and did attend the conciliation meeting shall be invited to attend the meeting at the distributor's Home Office aforesaid. Each such third party or anyone designated by such third party and not more than one other person (who may be an attorney) may attend such meeting.

(e) The exhibitor and the distributor may arrange the conciliation meetings with the branch manager or general sales manager, respectively, at any time or place and with such additional personnel mutually satisfactory, without regard to subdivision (a) to (d) inclusive of this Section.

Section 3. The function of the associates of the exhibitor or third parties and the distributor shall be limited to the endeavor to assist in the disposition of the controversies being conciliated. Neither the exhibitor nor the distributor shall be under any obligation to dispose of the controversy under conciliation in the manner proposed by the other party, and the judgment and good faith of any party shall not be questioned by reason of the failure to dispose of any such controversy.

Section 4. (a) The discussions in regard to conciliation shall be confidential and without prejudice, and the exhibitor and the distributor and third parties invited and who attend, and their respective associates, by participating in the conciliation meetings, agree that nothing said, written or done by any party in or in connection with the conciliation shall constitute an admission or statement against interest, or be used as such.

(b) Conciliation hereunder is not intended to change, interfere with or delay the usual negotiations between an exhibitor and a distributor for the licensing of pictures.

(c) Conciliation hereunder shall not bar an exhibitor from resorting to arbitration or to litigation.

There is no question that establishment of this conciliation system is an important and welcome move forward toward more harmonious intra-industry relations, but whether it will be sufficiently productive of the relief the exhibitors need to stay in business remains to be seen. The exhibitors will do well to avail themselves of the system so that its worth may be put to the test as soon as possible. Meanwhile this paper fully agrees with National Allied's board of directors, which, in a resolution adopted at its meeting last month, stated that, though the conciliation system is "an acceptable first step in the effort to establish an arbitration system," it is not acceptable "as a substitute for or in lieu of an arbitration agreement as recommended by the Senate Select Committee on Small Business, including among other things a provision for measuring clearance as the number of days elapsing between the close of a picture's engagement in a prior run theatre and the opening of its engagement in the subsequent run house."

Incidentally, the joint exhibitor-distributor committee met for three days this week on the arbitration negotiations and adjourned the talks to November 6 without any specific indication of the progress made thus far.

"The Story of Esther Costello" with Joan Crawford and Rossano Brazzi

(Columbia, October; time, 103 min.)

There is much that is dramatically effective in "The Story of Esther Costello," but there is also much that is ineffective and distasteful. On the whole, however, its tear-jerking, soap-opera story should have a particular appeal for women and probably will do pretty well at the box-office. Centering around Heather Sears as a young Irish girl who is deaf, dumb and blind, the story is moving and gripping in the first half, which depicts how the afflicted girl is taken away from a life of squalor and befriended by Joan Crawford, a wealthy American woman, whose devotion and patient teaching enable the girl to communicate with others and enjoy life. The story becomes lurid and unpleasant in the second half, where Rossano Brazzi, as Miss Crawford's estranged husband, worms his way back into her affections and shrewdly exploits the unfortunate girl in a world-wide charity drive from which he profits personally. What is particularly distasteful is the raw sequence in which Brazzi rapes the helpless Miss Sears, a horrifying experience that results in the restoration of her powers of speech, sight and hearing. Miss Sears' acting is excellent, and a fine performance is turned in by Miss Crawford, but one loses sympathy for her because she sticks with Brazzi, despite his thievish and his obvious desire for the helpless Miss Sears. In the end it is implied that Miss Crawford murders Brazzi and commits suicide herself. The photography is fine:—

While visiting a small village in Ireland, Joan, a Boston socialite, finds Heather, a teen-aged girl, living in a squalid environment and learns that an accidental explosion during her childhood had left her deaf, dumb and blind. The village priest persuades Joan to help the girl and she takes her to famed doctors in London and New York, only to learn that she is beyond medical aid. Learning that it is possible to teach Heather how to communicate with others, Joan enrolls her in a special school and, after many months of patient and exhaustive efforts, teaches her how to read, write and "hear" through her fingertips. Lee Patterson, a young reporter, learns about Heather's amazing accomplishment and writes an inspired article about it. As a result, both Joan and Heather become famous. They work ardently for charity and donations pour in. Brazzi, Joan's estranged husband, renews his interest in her and, though she knows him to be a cad, she is unable to resist his love-making and resumes living with him. Brazzi takes a deep interest in Joan's activities and, with the aid of Ron Randall, a brash publicity agent, launches a world-wide fund-raising campaign to help others afflicted like Heather. The money pours in, and before long Joan discovers that both Brazzi and Randall were stealing a large percentage of the proceeds. She is further disturbed when she notices Brazzi taking more than a kindly interest in the innocent Heather. Matters come to a climax when Brazzi rapes Heather one night, a frightening experience that shocks her back to normalcy. Leaving Heather in the care of young Patterson, who had fallen in love with her, Joan takes a gun along to an appointment with Brazzi. The newspapers report the accidental death of both in a car accident, but it is clear to the spectator that Joan had killed Brazzi and had apparently committed suicide herself.

It was produced by Jack Clayton and directed by David Miller from a screenplay by Charles Kaufman, based on the novel by Nicholas Monsarrat.

Strictly for adults.

"The Deerslayer" with Lex Barker, Rita Moreno and Forrest Tucker

(20th Century-Fox, Sept.; time, 76 min.)

Based on the James Fenimore Cooper classic of the same name, and enhanced by CinemaScope and DeLuxe color, "The Deerslayer" emerges as a good historical action melodrama, even though the story does not follow the book. It is exciting enough to please the general run of moviegoers, and the fame of the book, which is known to every student, should prove of considerable help at the box-office. The direction is good and the acting competent. There is no comedy relief. The beautiful scenic backgrounds are a definite asset:—

Lex Barker, a young white man reared by the Mohican Indians, and Carlos Rivas, their chief, rescue Forrest Tucker, and Albany trader, as he flees from a band of hostile Huron Indians. Learning from Tucker that Jay C. Flippin,

an old man, and Rita Moreno and Cathy O'Donnell, his two daughters, were besieged by the Hurons further down the river, Barker and Rivas join Tucker in rushing to their aid. They find them safe and sound on a floating raft-fort. Flippin, a brooding man, gives them a cool reception and makes it clear that he hates all Indians because his wife had been slain by one of them. While on a scouting mission, Barker and Rivas discover the Hurons building a raft to attack Flippin's floating fort. They are trapped by the Hurons when they attempt to set fire to the raft but are rescued by Flippin and Tucker, who kill two of the Hurons. Flippin gleefully scalps both of them. This enrages the Hurons, who determine to retrieve the scalps so that the souls of their dead may rest in peace. The Hurons finally capture Flippin during another attack. Caring nothing for the old man, Tucker wants to take his gold and sell the scalps, but Barker decides to take the scalps to the Hurons in exchange for Flippin. Meanwhile Barker learns from a record in Flippin's bible that Rita is really an Indian girl whom Flippin had kidnapped as a baby so that Cathy could have a companion. Barker goes to the Hurons to make the trade, unaware that Tucker had stolen the scalps from his pouch. The Hurons agree to the trade, but when they find the pouch empty they make Barker and Rivas their prisoners and also capture the two girls. As the Hurons prepare to put their captives to death, a repentant Tucker comes to their rescue with the aid of cannon fire from a cliff nearby. All escape except Flippin, who is killed by the Hurons. It ends with Cathy accompanying Tucker back to Albany, and with Barker, Rivas and Rita returning to the Mohicans.

Kurt Neumann produced and directed it, and collaborated on the screenplay with Carrol Young.

Family.

"Jet Pilot" with John Wayne and Janet Leigh

(Univ.-Int'l, October; time, 112 min.)

Completed several years ago by Howard Hughes but held back from release for reasons best known to himself, "Jet Pilot" should go over pretty well with the general run of audiences. In addition to truly spectacular aerial sequences and beautiful Technicolor photography, it offers an entertaining, if far-fetched, mixture of romantic conflict, spicy comedy and sex, centering around a cat-and-mouse game between a woman Soviet flier and a U.S. Air Force pilot, who become involved romantically while trying to pry information from each other with regard to the air power of their respective countries. It is a light story, with out much substance, and neither John Wayne, as the American pilot, nor Janet Leigh, as the Soviet ace, will win any acting honors for their portrayals, but they play their parts in amusing style and complement each other. The aerial sequences, which show the jet planes looping and twisting in and out of the clouds at tremendous speeds, are sensational and breathtaking. Universal is backing this RKO picture with the biggest advertising and exploitation campaign it has ever undertaken, and though it may not win critical acclaim it may very well turn out to be one of the year's top box-office grossers:—

When a Russian jet plane lands at a U.S. air base in Alaska, Wayne, a colonel, is amazed to discover that the pilot is Janet, a lieutenant in the Soviet Air Force. She explains that she had escaped from Russia to avoid being shot for disobedience, but Wayne doubts her story and takes her to Jay C. Flippin, his superior, for interrogation. Wayne is assigned to take her under his wing, fly certain jet planes with her and introduce her to the luxuries of American life in an effort to get information from her on Soviet air power. During their association at such plush playspots as Palm Springs, he falls in love with her. Although she responds to his ardent love-making, he discovers that she really is a top Soviet agent seeking the same information that he sought. Torn between love and duty, he marries her and accepts a secret assignment to "escape" with her to Russia. There, they continue their cat-and-mouse game in reverse until Janet's superiors decide that the time had come to dispose of Wayne. But Janet's love for Wayne proves stronger than her loyalty to Russia, and in a rousing climax, during which she shoots down several pursuing Russian jets, she flies back with Wayne to the safety of the United States.

The screenplay was written and produced by Jules Furthman and directed by Josef von Sternberg.

Although spicy, nothing objectionable is depicted.

**"Time Limit" with Richard Widmark,
Richard Basehart and Dolores Michaels**

(United Artists, October; time, 96 min.)

Based on the Theatre Guild stage production of the same name, which had a moderately successful run on Broadway, "Time Limit" is an engrossing drama, impressively directed and acted. Although it should go over with the general run of audiences, it should have a particular appeal for better class movie-goers because of the intelligent manner in which it deals with the subject matter, which gives one food for thought and which centers around a U.S. Army Lieutenant Colonel who probes into the reasons why a respected Major collaborated with the enemy after being captured in the Korean War.

What makes the story absorbing is the fact that the investigating Colonel, whose job was to determine whether or not to recommend a court martial for the accused man, refuses to believe that an officer of proven character and courage could be guilty of treason, even though fourteen of his co-prisoners confirm his guilt, and even though the accused himself readily admits that he had given Communist indoctrination lectures to fellow prisoners and had made radio broadcasts in which he admitted having taken part in germ warfare for the United States. The Colonel's reluctance to reach a hasty decision is further dramatized by the fact that he resists the pressure put on him by his superior officer, a general, whose son had died in the POW camp and who wanted the accused to stand court martial as soon as possible.

The dramatic excitement heightens as the Colonel, determined to find a motive for the Major's admitted acts of treason, relentlessly probes deeper and deeper until he eventually uncovers the true facts. These disclose that the prisoners had discovered that the General's son had been informing on them to the Red commander of the camp. and that he had been killed by his co-prisoners, despite the Major's objections. Enraged by the execution of his informer, the Red commander had threatened to kill the remaining prisoners unless the Major, their ranking officer, turned collaborator. The Major, to save the men, had agreed to do anything asked of him. This disclosure makes it clear to the Colonel that the Major did not defend himself lest he incriminate those who had killed the General's erring son. It ends with the Colonel deciding to recommend clemency for the Major and with his announcing his wish to defend him in the event the clemency recommendation is rejected.

Superb performances are delivered by Richard Widmark, as the Colonel, and by Richard Basehart, as the accused Major. Carl Burton Reid, as the General; Dolores Michaels, as Widmark's WAC secretary; and Martin Balsam, as his orderly, are among the others in the fine cast.

It was produced by Mr. Widmark and William Reynolds, and directed by Karl Malden, from a screenplay by Henry Denker, based on the play by himself and Ralph Berkey.

Best suited for mature audiences.

**"The Black Scorpion" with Richard Denning,
Mara Corday and Carlos Rivas**

(Warner Bros., Oct. 19; time, 88 min.)

This latest dish of science-fiction-horror is a fairly good melodrama of its kind, but it does not rise above the level of program fare, and its running time is much too long. At least fifteen minutes could be cut out to advantage. This time death, destruction and panic are brought about by giant scorpions, about 150 feet long and 50 feet high, which emerge from the bowels of the earth when a volcano erupts. Aside from being horrifying, these creatures are actually revolting, particularly when closeups are made of their hideous faces. There is nothing unusual about the story, which follows a familiar pattern, but the special effects work is better than average. The photography is only fair, and much of it is in a low key:—

While investigating the eruption of a volcano near the village of San Lorenzo, Mexico, Richard Denning and Carlos Rivas, geologists, find the villagers in a state of panic because of the violent and mysterious deaths of

several ranchers and farmers. In the course of events the two geologists meet Mara Corday, beautiful owner of a huge cattle ranch, and become her house guests. One night all are shocked when a giant scorpion invades the ranch, killing cattle and one of the servants, while another huge scorpion attacks the village and kills scores of panic-stricken people. An attempt is made to kill the beasts with machine guns but the bullets cannot penetrate their tough hides. After the attack, Denning and Rivas, aided by a scientist from Mexico City, establish that the scorpions, thought to be an extinct species from a pre-historic age, had been released from the bowels of the earth by the volcanic eruption. They search the area and find the scorpions in a huge underground cavern, which they seal with a tremendous dynamite blast after a frightening experience. The scorpions, however, find a way out of their trap and emerge twenty miles from Mexico City. There, after causing much death and destruction, they attack each other until only one giant creature remains alive. This one is enticed to the University of Mexico athletic stadium, where Denning hits the beast with a harpoon-like gun, to which a copper wire is attached, burning it to a crisp with an electric charge of 600,000 volts.

It was produced by Frank Melford and Jack Dietz, and directed by Edward Ludwig, from a screenplay by David Duncan and Robert Brees, based on a story by Paul Yawitz. Adults.

**"Under Fire" with Rex Reason,
Henry Morgan and Steve Brodie**

(20th Century-Fox, Sept.; time, 78 min.)

Centering around the court martial of four soldiers who are charged with desertion during combat, "Under Fire" is a fair enough program melodrama that should get by as a supporting feature. It is a very "talky" picture, however, and for that reason its appeal to the action fans may be decidedly limited. Others probably will find the story only moderately interesting. Some suspense is generated as the trial reaches its conclusion with the outcome in doubt, but the manner in which the accused soldiers are finally proved innocent strains one's credulity. The direction and acting are adequate, and the Regalscope photography good:—

On the same day that he is decorated for extraordinary valor in the European campaign, Sergeant Henry Morgan is summoned before a court martial and charged with desertion during combat. Summoned also before the military court on the same charge are John Locke, Gregory Lafayette and Robert Levin, the surviving members of Morgan's squadron. Rex Reason, a young lieutenant who had never been in combat, is assigned to defend them, but they treat him with contempt, give him little help and seem to withhold evidence. Despite their attitude, however, Reason cannot believe that they are guilty. Meanwhile Captain Steve Brodie, the prosecuting attorney, builds up a damning chain of circumstantial evidence and charges that the desertion had caused the death of many soldiers in their company. Although the case is going against them, the men maintain their silence, but the strain eventually proves too great for Levin, who finally reveals to Reason the secret they had been hiding. While out on patrol, they had taken refuge in a cave, where they found over \$600,000 in American currency. In violation of Army regulations, they had shared the money among themselves and had vowed to keep the find secret. They now could not defend themselves against the charges without revealing their crime of theft. Moreover, the money had proved to be counterfeit. This disclosure gives Reason the idea that German soldiers had planted the money to trick Morgan's squadron and, being disguised as Americans, had been mistakenly identified by witnesses as the accused. Reason tracks down a German captain who had been captured during the battle and, by clever questioning, proves his theory to be correct. The court acquits the four soldiers of all charges, including theft, because the money they had stolen had been counterfeit.

It was produced by Plato Skouras and directed by James B. Clark from a story and screenplay by James Landis. Family.

"Slaughter on Tenth Avenue"
with Richard Egan, Jan Sterling
and Dan Duryea

(Univ.-Int'l, Nov.; time, 103 min.)

A first-rate action melodrama that deals with union racketeering on the New York waterfront—a subject that has received wide publicity in recent years. Based on the autobiography of William Keating, a former New York deputy assistant district attorney, it is a hard-hitting story about a fighting prosecutor who carries on a fearless crusade against corrupt union bosses who resort to gangster tactics to keep the longshoremen under control. The realistic acting, coupled with the documentary flavor given to the story's treatment, makes one feel as if he is witnessing a real-life occurrence. Richard Egan turns in an outstanding performance as the determined prosecutor who refuses to be cowed by the racketeers and who brings them to justice after patiently prying information from dock workers who were afraid to talk. The closing sequences, where a battle takes place on the docks between honest stevedores and the union goons, are highly exciting. Effective also are the courtroom sequences, where Egan gains a conviction against the racketeers, despite the clever defense of Dan Duryea, who is exceptionally good as their attorney. The photography is excellent:—

Assigned to investigate the attempted murder of Mickey Shaughnessy, a stevedore, Egan discovers that no one will talk, including Shaughnessy himself and Jan Sterling, his wife. Even Shaughnessy's waterfront pals clam up. Egan, however, eventually learns that Shaughnessy had been shot by Joe Downing, a henchman of Walter Matthau, a racketeer union boss against whom Shaughnessy carried on active opposition. Egan has great difficulty obtaining evidence against Matthau and his boys because the dock workers distrusted law officers on account of the fact that the waterfront rackets had never been investigated thoroughly and honestly. Egan risks his own safety to convince the longshoremen that he is their friend, and even the apprehension of Julie Adams, his fiancée, does not change his determination to link Downing and Matthau with the crime. Harry Bellaver, Shaughnessy's brother-in-law, finally admits to Egan that he saw Downing make a getaway after the shooting, and Jan confirms that her husband had named Downing as his attacker. Sam Levene, Egan's boss, sees to it that Shaughnessy, on his deathbed, identifies Downing as his attacker before taking court action against him. Through clever handling of the case, Duryea, the defense attorney, raises a strong doubt in the minds of the jurors as to whether or not Downing had committed the crime. While the jury is out, Egan accompanies a police riot squad to the waterfront where open warfare had developed between Matthau's goons and the honest dock workers. Matthau is seized by the police just as a radio newscast announces Downing's conviction.

It was produced by Albert Zugsmith and directed by Arnold Laven from a screenplay by Lawrence Roman, based on a story by William J. Keating and Richard Carter.

Family.

**"Copper Sky" with Jeff Morrow
and Coleen Gray**

(20th Century-Fox, Sept.; time, 77 min.)

Given more to talk than to movement, this outdoor melodrama shapes up as a dull entertainment that will barely get by on the lower half of a double bill. The action, with the exception of the few scenes in which the white and Indians battle, is slow and tiresome, for it is concerned mainly with the antagonistic relationship between a prim schoolteacher and an unregenerate ex-cavalryman who are thrown together on a treacherous journey in an effort to reach the safety of a white settlement. As can be anticipated, the closing sequence finds them safe, sound and very much in love, but the romance is completely unbelievable. There is some attempt at comedy relief because of the contrast in his crude and her proper behavior, but the laughs are very mild at best. The photography, which is in the Regalscope anamorphic process, is good:—

When Coleen Gray, a proper Bostonian, rides into a small western town to teach school, she finds that the Apaches had massacred all the inhabitants except Jeff Morrow, who had been in jail sleeping off a drunken stupor. Although immediately antagonistic toward each other, they

have no choice but to stick together to save their lives. They set out to reach the next settlement. His continuous drinking disgusts Coleen, but Morrow, fearing another Apache attack, is no mood to listen to her moralizing. When they finally reach the settlement, they find that the Apaches had preceded them and had again massacred every person. Determined to fight for survival, they head across the desert for Fort Donner, a cavalry post. Exhausted and without water, they lose their petty animosity in the face of their common peril and, when Coleen starts to pray, Morrow joins her. They find a water hole on the following day and, in their joy, discover their love for each other. Coming upon a wounded cavalryman, they learn that his patrol had been ambushed by the Apaches and that reinforcements headed for the fort faced a similar fate unless warned. Coleen and Morrow locate the reinforcements only to find them surrounded by the Apaches. Risking his life, Morrow reaches the reinforcements in time to suggest a maneuver that leads to victory.

It was produced by Robert Stabler and directed by Charles Marquis Warren from a screenplay by Eric Norden, based on a story by Mr. Stabler.

Family.

**"The Helen Morgan Story" with Ann Blyth
and Paul Newman**

(Warner Bros., Oct. 5; time, 118 min.)

The producer and the director deserve much credit for their efforts to turn out a worthwhile entertainment, based on the life and career of Helen Morgan, who reigned as queen of New York's fashionable nightclubs during the prohibition era. Unfortunately, the results attained are not commensurate with their efforts, either because of a poor script, or because Ann Blyth, who impersonates Miss Morgan, does not quite fit the part. This reviewer does not know the extent to which Miss Morgan's life is depicted faithfully, but what emerges on the screen is a story that has a corny, soap-opera quality. With the exception of the closing scenes, few of the situations are dramatically potent. The action becomes touching toward the end, where Miss Morgan, after reaching the depths of the Bowery and recuperating in the alcoholic ward of a city hospital, is given a surprise party by old friends in the nightclub where she gained her fame. The rest of the action, however, seems stilted and is not too believable. There is little comedy relief, but the songs and the recreation of the "roaring twenties" period are nostalgic. The black-and-white Cinema-Scope photography is very good:—

Leaving her home in Danville, Illinois, Ann Blyth heads for Chicago to make a career for herself in show business. She obtains a job singing and dancing in an amusement park concession operated by Paul Newman, and puts her heart in her work. One rainy night, Newman closes the concession and pays off the girls, but he makes ardent love to Ann before she can leave. On the following morning she awakens alone on a dressing-room cot and finds an apologetic note from Newman, who had taken his leave during the night. They meet again when Ann auditions for a job in a speakeasy and Newman, accompanied by Allan King, Jr., his pal, uses his influence to help her get the job. Several nights later, he persuades Ann to go with him to Montreal and participate in a beauty contest, which she wins through his machinations. From this point on Ann begins climbing until she becomes a star cafe singer, sitting upon a piano and singing sad love songs. Newman persuades Gene Evans, his gangster boss, to open a nightclub for Ann and she makes a huge success of it, but one night prohibition agents raid the place and wreck it. Ann goes to Europe and continues her success, returning to New York when the stock market crash wipes out her savings. One night Newman is wounded seriously in an unsuccessful attempt to hijack a warehouse full of liquor and, while he fights for his life in a prison hospital, Ann starts drinking heavily. This leads to a life of degradation that is climaxed by her collapse in a Bowery dive and her removal to the alcoholic ward at Bellevue. Months later, upon her release, she finds Newman waiting for her. He drives her to the old nightclub and, to her surprise, she finds the place filled with friends to welcome her back to Broadway. Her eyes filled with tears, she once again sings one of the songs that made her famous.

Martin Rackin produced it and Michael Curtiz directed it from a screenplay by Oscar Saul, Dean Riesner, Stephen Longstreet and Nelson Gidding.

Adult fare.

HARRISON'S REPORTS

Yearly Subscription Rates:

United States\$15.00
U. S. Insular Possessions. 16.50
Canada 16.50
Mexico, Cuba, Spain..... 16.50
Great Britain 17.50
Australia, New Zealand,
India, Europe, Asia 17.50
35c a Copy

1270 SIXTH AVENUE

New York 20, N. Y.

A Motion Picture Reviewing Service
Devoted Chiefly to the Interests of the Exhibitors

Its Editorial Policy: No Problem Too Big for Its Editorial
Columns, if It is to Benefit the Exhibitor.

Published Weekly by
Harrison's Reports, Inc.,
Publisher

P. S. HARRISON, Editor
AL PICOULT,
Managing Editor

Established July 1, 1919

Circle 7-4622

A REVIEWING SERVICE FREE FROM THE INFLUENCE OF FILM ADVERTISING

Vol. XXXIX

SATURDAY, SEPTEMBER 28, 1957

No. 39

THE MOVEMENT FOR MODIFICATION OF THE DECREES

In an effort to obtain "a broader exchange of views" from "all interested parties," the Department of Justice recently invited the major producing and distributing companies, the former affiliated circuits and leading exhibitor organizations to send representatives to a conference to be held in Washington on October 10 to discuss the problems posed in regard to granting permission to the divorced theatre circuits to engage in production and distribution.

With the exception of American Broadcasting-Paramount Theatres and the RKO Theatres, the other divorced circuits are prohibited from entering production-distribution under the consent decrees they signed with the Government in settlement of the antitrust suit brought against them. A limited agreement with the Department of Justice permits National Theatres to produce pictures in the Cinemiracle process, and a similar agreement permits Stanley-Warner Theatres to produce pictures in the Cinerama process. Both circuits, however, are seeking authorization to produce and distribute standard films.

National Allied and the Theatre Owners of America, which are among the exhibitor organizations invited to attend the conference, long ago advised the Department that they favor production and distribution by the former affiliated circuits, provided such activities are carried on under certain restrictive conditions.

While the stated purpose of the conference is for a "broader exchange of views on the subject of production by circuits," the feeling prevails in the trade that it may lead to a re-examination of other parts of the consent decrees with a view to modifying them in the light of current conditions.

Several of the trade papers have editorialized on the need of such decree modifications and, in addition to favoring production-distribution by the circuits, they also urge that revisions be made in at least two other important provisions in the decrees, namely, the requirement that product be sold on a picture-by-picture, theatre-by-theatre basis, and the ban against theatre ownership by the major producing and distributing companies.

These editorials charge that many of the problems that are plaguing the industry today stem from the elimination of block-booking, which has resulted in a costlier distribution system, a product shortage and higher terms to the theatres, and rather than create better competitive conditions has served to make them more difficult. The remedy proposed in one of the editorials is that the film companies be given the option of selling pictures individually or in small groups with a reasonable cancellation privilege.

As to theatre ownership by the film companies, it is

argued that they should be permitted to acquire so-called "showcase" theatres in principal cities so that they will be in a position to experiment with their new pictures and at the same time have an incentive to make quality product because of their stake in exhibition. This, it is said, would benefit all exhibitors.

In the opinion of HARRISON'S REPORTS, ownership of "showcase" theatres by the major film companies would be a step backwards for the exhibitors in their long battle against monopolistic trade practices. There no doubt is merit to the claim that ownership of theatres will give the companies an incentive to produce better quality films, but the utter disregard most of them have shown toward their exhibitor customers in recent years through their special handling of really good pictures, wringing all the profit out of them in the favored first-runs before making them available to the small-town and sub-run theatres, indicates that the evils that might result from producer ownership of key-run theatres could outweigh by far the possible benefits to the exhibitors.

As to modifying other consent decree provisions that are supposedly hampering rather than benefitting the exhibitors, this paper is of the opinion that there is a definite question as to whether some of these decree provisions are inadequate to cope with the present conditions or whether they have been rendered inadequate by failure of the Department of Justice to either enforce them properly or interpret them in a manner that is consistent with the declared purposes of the decrees and the antitrust laws.

National Allied's board of directors, at its Spring meeting held in Detroit last May, adopted a resolution in which it charged the Antitrust Division of the Department of Justice with interpreting the decrees in all known instances in a manner that is adverse to the independent exhibitors. Moreover, the resolution charged also that the Antitrust Division had insisted upon the correctness of these interpretations no matter how inconsistent they might be with the "plain wording and declared purposes of the decrees, and has refused to submit for judicial determination the issues affecting the independent exhibitors that have arisen under those decrees . . ."

The resolution added that, even if the Division's interpretations could be assumed correct, they demonstrate the "woeful inadequacy of the decrees to achieve their declared purpose and cast upon the Division the duty to invoke the reserved powers of the court to amend the decrees so as to make them effective."

If the October 10 conference will not be limited to a discussion of production by the divorced circuits, the Allied representatives no doubt will be prepared to make out a strong case against the Department for its inept handling of the decrees, but whether it will serve to prod that Government agency into action remains to be seen.

**"Short Cut to Hell" with Robert Ivers,
Georgann Johnson and William Bishop**

(Paramount, September; time, 87 min.)

A pretty good crime melodrama, thanks to the taut directorial job done by James Cagney in his first such effort. It is a remake of "This Gun for Hire," which skyrocketed Alan Ladd to fame in 1942, but considerable changes have been made in the story and few movie-goers will recognize it as a remake. Like the original, the action centers around a professional killer who sets out to avenge himself when he is double-crossed by those who hired him. The plot depends too much on the long arm of coincidence, but one follows the action with intense interest and, due to Mr. Cagney's skillful direction, the players are extremely realistic. Very competent acting jobs are turned in by Robert Ivers, as the hired gunman, and Georgann Johnson, as a warm-hearted and courageous cafe entertainer with whom he becomes involved and for whom he feels some human kindness. Both are newcomers to the screen, but they acquit themselves very well in their respective roles. The photography is fine:—

Ivers is hired by Jacques Aubuchon, a high-level crook, to murder two city employees in Oakland, Calif., because they knew too much about a faulty construction job. On instructions from Richard Hale, his boss, Aubuchon pays Ivers \$1,000 for the job. He then reports to the police that he had been robbed and furnishes them with the serial numbers of the bills. Ivers escapes capture when the police get on his trail but he vows to kill Aubuchon for double-crossing him and heads for Los Angeles, where Aubuchon lived. By coincidence, Ivers boards the same train on which Aubuchon is a passenger, and he finds a seat next to Georgann, a nightclub singer, unaware that she is the fiancée of William Bishop, a detective assigned to trap Ivers. Before boarding the train, Aubuchon had unsuccessfully flirted with Georgann and had learned that she was going to sing at the Ruby Room. Aubuchon catches a glimpse of Ivers and Georgann sitting together and he instructs the porter to notify the conductor to wire the authorities ahead. Ivers overhears the porter giving the message to the conductor, and he manages to get off the train by forcing Georgann, at gunpoint, to act as his wife and say that she is ill. In the complicated events that follow, Ivers releases Georgann, but she is visited in the Ruby Room by Aubuchon who entices her to go to his home for dinner. There, he questions her in the belief that she is Ivers' girl, and has her bound and gagged while he goes to report to his boss. Ivers, stealing into Aubuchon's home, finds Georgann and unties her. By this time, however, Bishop catches up with Ivers. A chase ensues, and Ivers, taking Georgann along as a shield, hides out with her in the bomb shelter of a large factory. Feeling some compassion for him because of his twisted mind, Georgann helps him to escape. The police catch up with him and kill him, but not before he murders Hale and Aubuchon after obtaining a recorded confession of their parts in the crimes.

It was produced by A. C. Lyles and directed by James Cagney from a screenplay by Ted Berkman and Raphael Blau, based on a screenplay by W. R. Burnett and a novel by Graham Greene.

Adult fare

**"The Wayward Girl" with Marcia Henderson
and Peter Walker**

(Republic, Sept. 5; time, 71 min.)

An ordinary program melodrama, photographed in the Naturama black-and-white anamorphic process. Revolving around the trials and tribulations of a young girl who is wrongly convicted of murdering her stepmother's boy-friend, who had made improper advances toward her, the story, aside from being routine, is unconvincing. It may, however, get by on the lower half of a double bill with those who are not too concerned about plot defects. The direction and acting are average. There is no comedy relief:—

Marcia Henderson, a veritable slave to Katharine Barrett, her stepmother, repulses the unwelcome advances of Ric Roman, her stepmother's boy-friend. She throws an iron at him and flees in panic when he drops to the floor unconscious. The stepmother, in a jealous rage, rains more blows on Roman with the iron and kills him. She blames the murder on Marcia, however, and the girl is sent to prison for manslaughter. Only Peter Walker, Marcia's boy-friend, believes in her innocence. At the prison, Marcia is befriended by Tracey Roberts, another inmate. Marcia's hopes for parole fade when it is learned that her stepmother had become an alcoholic, living in a skidrow neighborhood. It was impossible to get a parole unless some one took responsibility for her and gave her a job. Rita Lynn, who was working a parole racket with Tracey, learns about Marcia's problem and contacts Whit Bissell, a middle-aged farmer, who had been seeking a woman without success. For a fee of \$3,000, Rita arranges to pose as Bissell's sister to make him eligible to apply for a parolee. Marcia, innocent of the machinations, is grateful when they offer her a home and job on their farm. Rita soon leaves the farm and leaves the way clear for Bissell to make advances toward Marcia. Frightened, Marcia hits him with a bottle and escapes. While she meets up with Walker, her boy-friend, Bissell files a complaint that she had broken her parole. In the meantime, Walker takes Marcia to the District Attorney where she reveals her side of the story and exposes the parole racket. Marcia gains her freedom when her mother, who dies while fleeing from a detective, leaves a handwritten confession of Roman's murder.

It was produced by William J. O'Sullivan and directed by Lesley Selander from a screenplay by Houston Branch and Frederic Louis Fox.

Adults.

**"Forty Guns" with Barbara Stanwyck,
Barry Sullivan and Dean Jagger**

(20th Century-Fox, Sept.; time, 85 min.)

"Forty Guns" should prove acceptable in theatres that specialize in westerns. Set in the Arizona territory in the 1880's, the story is a fairly interesting mixture of skullduggery and romance, centering around a hard-riding female ranch owner whose corrupt political rule in the area hits a snag when she falls in love with a Government agent who attempts to restore law and order. It should please the western fans, for it moves along at a fast pace and has plentiful melodramatic action. There are no situations with comedy relief. The black-and-white CinemaScope photography is very good, and the outdoor backgrounds are a treat to the eye:—

As Barry Sullivan, an ex-gunslinger now working for the U.S. Attorney General, rides toward Tombstone with Gene Barry and Robert Dix, his younger brothers, they are startled by the sudden appearance of forty hard-riding Texans, led by Barbara Stanwyck, who speed by them in a cloud of dust and leave them bewildered. Upon reaching Tombstone, Sullivan discovers that the Marshal, his friend, had been shot by John Ericson, a drunken hoodlum. Sullivan has no desire to resume his gunfighting, but, when the townfolk convince him that they need his help, he quickly knocks Ericson unconscious and drags him off to jail. Within minutes, however, Barbara, Ericson's sister, gets him a quick trial and freedom, with the cooperation of Dean Jagger, the sheriff. It becomes apparent to Sullivan that Barbara, owner of a huge ranch, controlled the territory. Despite their dislike for each other, Ericson and the sheriff determine to get Sullivan out of the way, but their plot to ambush Sullivan is discovered and stymied by Dix. Later, Jagger tries unsuccessfully to kill Sullivan when he visits Barbara at her ranch. Sullivan captures Jagger and he pleads for mercy, declaring his love for Barbara, but she wants no part of him. Alone, Barbara and Sullivan find themselves mutually attracted, but their embrace comes to an abrupt end when Jagger is discovered a suicide by hanging. Barry, Sullivan's other brother, falls in love with Eve Brent and decides to marry her. The wedding reception ends tragically when Barry is shot dead and falls at his bride's feet. Dix captures the killer, who proves to be Ericson. Condemned to hang, Ericson steals a gun from his guard and, using Barbara as a shield, tries to escape. Sullivan kills Ericson but in the process wounds Barbara. She recovers from her injuries, however, and joins Sullivan when he rides out of Tombstone.

Samuel Fuller wrote the story and produced and directed it.

Family.

"Stowaway Girl" with Trevor Howard, Pedro Armendariz and Elsa Martinelli

(Paramount, September; time, 87 min.)

An interesting but seamy and unpleasant British-made program melodrama, with strong overtones of sex. Centering around a sultry, homeless South American girl who is smuggled aboard a tramp steamer by the ship's hulking engineer, the story is a moody mixture of brutal action, uncontrollable lust and soul-searching characters. The film probably will have a special appeal for those who enjoy foreign productions of the earthy type, but the general run of adult movie-goers probably will find much in it that is distasteful, such as the lecherous advances made toward the 17-year-old heroine by the brutish engineer, an ox of a man old enough to be her father, and her lustful romance with the ship's sadistic, drink-sodden captain, who appears to be at least thirty years her senior. The direction and acting are competent, and the photography is first-rate, but much of it is in a low key:—

Ashore at a small South American port, Pedro Armendariz, the hulking and shaven-headed engineer of a British tramp steamer, meets Elsa Martinelli, a sultry half-caste girl, while she tries to escape from an unwelcome pursuer. Indicating that she will do anything to get to England, Elsa persuades the

ardorous Armendariz to smuggle her aboard his ship as a cabin boy. Her presence is soon discovered by Trevor Howard, the tough, hard-drinking captain, who brutally beats Armendariz into unconsciousness for smuggling her aboard. He plans to drop both Armendariz and Elsa at a remote island, but as time passes he finds that Elsa, like himself, is a lost soul who sought some meaning out of life. They fall deeply in love, and Howard becomes so enraptured with her that he neglects his duties as captain. Even when the ship's reserve coal bunker starts to smoulder, he leaves the problem to the first mate. It is not until fire actually breaks out in the hold that Howard comes to his senses and leaves his love-making with Elsa, but he is too late to save the ship, which goes to the bottom after all take to the lifeboats. Elsa reaches a small port, where she eagerly awaits word from Howard. Meanwhile Howard, in the last lifeboat with Armendariz, does some soul-searching and decides to give Elsa up because he is too old for her. He arranges with Armendariz to visit Elsa and tell her that he had died, and that he wanted her to have his money so that she can get to England. Armendariz, seeing that she is heartbroken, understands her deep love for Howard and persuades him to rejoin the girl.

It was produced by Ivan Poxwell and directed by Guy Hamilton, who collaborated with William Woods on the screenplay, based on the novel by Mr. Woods.

Strictly adult fare.

"Search for Paradise"

(Stanley-Warner Cinerama Corp.; time, 120 min.)

Those who have never seen Cinerama probably will find this fourth production to be a fascinating and entertaining show. Those who have seen the previous productions, however, probably will find this one decidedly below par, for it is just another hodge-podge travelogue which, despite some magnificent scenic views and glimpses of little known localities with strange and exotic customs, on the whole is a tedious cinematic adventure. The main faults with the picture can be traced to the monotonous and not too interesting narration by Lowell Thomas; the loud and not too distinguished background music that almost blasts one out of his seat; and the choppy and at times awkward manner in which the different sequences are presented. No technical advance seems to have been made in the Cinerama process itself; the dividing lines between the three pictures that make up the one big picture are still distinguishable and "jumpy," and the big picture is as distorted as ever on both sides of the huge curved screen.

Briefly, this time Thomas takes the audience on a tour of Central Asia, after first treating them to magnificent air views of Paris, Suez and Bombay. From then on one goes by land sea and air to such faraway places as Ceylon; the colorful village of Hunza, deep in a hidden valley in the Himalayas; the Vale of Kashmir; and finally to Nepal, where one sees the pomp and pageantry associated with the coronation of King Mahendra. It offers much that is a treat to the eye, as well as several thrills, but there is also much that makes one restless.

It was produced by Lowell Thomas and directed by Otto Lang.

Family.

**"Hell Bound" with John Russell
and June Blair**

(United Artists, Oct.; time, 79 min.)

A fair program melodrama. Centering around a mastermind criminal who devises an ingenious scheme to steal a \$2,000,000 shipment of narcotics from a ship, the story, despite a number of implausible angles, holds one's interest pretty well. The action, however, is quite grim in spots, for the criminal stops at nothing, including blackmail, murder and bribery, to work out his plan. The story is given a novel treatment in the beginning in that the mastermind, to obtain financial backing, uses a 16 mm movies to show how the plan will be executed. How the scheme hits a number of snags when it is put into actual operation makes for a number of exciting and suspenseful situation. There is no marquee value in the players' names but the acting is competent:—

By means of an acted movie, John Russell, a master criminal, obtains financing from Frank Fenton, a gangster, to put into operation his plan to steal war surplus narcotics from a ship as it enters Los Angeles harbor. Fenton approves the deal on condition that June Blair, his seductive girl-friend, plays the part of a nurse to make sure that he receives the drugs. Putting the plan into work, Russell blackmails George Mather, a dope addict, to shipwreck himself in a small fishing boat so that he could be picked up by the ship carrying the narcotics, which was in a locker for which Russell had obtained the key. He then bribes Stanley Adams, a public health officer and diabetic sufferer, who inspected ships entering the harbor. Adams job was to fake a diabetes attack on board the ship. Meanwhile Mather was to create a diversion with a false fire alarm, during which he would steal the narcotics and hide it in Adams' jacket. Upon docking, Adams was to be taken to waiting ambulance in which June, posing as a nurse, would remove the narcotics for delivery to Fenton. When put into actual operation, everything seems to go wrong with the plan. June falls in love with the ambulance driver and decides to go straight but is forced by Russell to carry out the assignment. In the meantime, Mather, craving narcotics, goes raving mad and does not carry out his job. And Adams, after taking an overdose of insulin, dies of a heart attack. To add to the complications, Margo Woode, Russell's girl-friend, thinks that he is having an affair with June and, in a jealous fit, notifies the police about the scheme. The police are waiting when Russell shows up on the dock. He attempts to escape through a junk yard only to be killed instantly when a load of scrap steel is accidentally dropped on him.

It was produced by Howard W. Koch and directed by William Hole, Jr., from a screenplay by Richard Landau. Adults.

**"Slim Carter" with Jock Mahoney,
Julie Adams and Tim Hovey**

(Univ.-Int'l, Nov.; time, 82 min.)

A good comedy-drama, the kind that should appeal to the family trade. Photographed in Eastman color, it is the story of an unknown singing cowboy who is moulded into a successful film star but whose cockiness wins him few friends among studio workers. The manner in which he gains humility and becomes a nicer person, as a result of a one-month association with an orphan boy, is depicted with warm touches of human interest and considerable comedy. Jock Mahoney does a good job as the cocky hero, and Julie Adams is effective as the press agent who guides him

on to fame and wins his heart. On a par with them is little Tim Hovey, who is as ingratiating as ever as the orphan. One of the biggest laughs in the film is where Miss Adams knocks out a sultry blonde with a vicious right-hand blow that would do credit to any man. The color photography is fine:—

Impressed with Mahoney when she sees him perform in a cafe, Julia, a studio press agent, offers him a chance in the movies. Mahoney, lazy and vain, accepts the offer and soon becomes a highly successful Western star under her guidance. Now the owner of a sumptuous ranch, Mahoney plays host to Joanna Moore, a sexy blonde, who resents Julia. When Tim, an orphan, wins a contest that enables him to spend one month with Mahoney, Julia forces Joanna to leave the ranch. The youngster, who worshipped Mahoney, comes close to innocently exposing Mahoney's false Westernism several times, but Mahoney manages to save face each time. Mahoney is at first nice to the boy purely for publicity purposes, but he soon grows fond of him and the youngster's adulation helps him to become a nicer person and better actor. This in turns leads to a romance between Julia and Mahoney, but it hits a snag when Mahoney gives Joanna a fur wrap to get rid of her and the gift is misunderstood by Julia. Aided by Tim, Mahoney tries to win back Julia's affection but to no avail. At a farewell party for Tim, Mahoney, again with the lad's cooperation, calls up the orphanage in an effort to adopt him but he is refused because he is not married. This refusal has the desired effect on Julia, who makes the adoption possible by promising to marry Mahoney.

It was produced by Howie Horwitz and directed by Richard Bartlett from a screenplay by Montgomery Pittman, based on a story by David Bramson and Mary McCall, Jr. Family.

**"Taming Sutton's Gal" with John Lupton,
Gloria Talbott and May Wynn**

(Republic, Aug. 29; time, 71 min.)

Routine program fare that may get by as a supporting feature if nothing better is in sight. Revolving around a young man who goes on a hunting vacation and becomes violently involved with a vicious moonshiner and his sexy wife, while at the same time falling in love with a sweet farm girl, the story is moderately interesting at best and offers little that is dramatically effective. There are touches of rustic humor in the characterization of the farm girl's brusque, cigar-smoking aunt, but what she does and says is only mildly funny. The Naturama photography is good:—

John Lupton, a bank clerk, boards at the home of Verna Felton while on a hunting trip in the California back country. He falls in love with Gloria Talbott, Miss Felton's pretty niece, but complications arise when May Wynn, sexy wife of Jack Kelly, a mean moonshiner who lived nearby, makes a play for him. Lupton thrashes Kelly when he starts a fight with him. May, tired of Kelly, shoots him in the woods and leaves him for dead. But Kelly survives and, thinking that Lupton had shot him, sets out with a gun to get him. In the midst of their gun battle, Kelly suddenly realizes that his wife had shot him. He turns on her and kills her. Kelly is arrested by the sheriff while Lupton and Gloria head for the preacher.

It was produced by William J. O'Sullivan and directed by Lesley Selander from a screenplay by Thames Williamson and Frederic Louis Fox. Adults.

HARRISON'S REPORTS

Yearly Subscription Rates:

United States	\$15.00
U. S. Insular Possessions.	16.50
Canada	16.50
Mexico, Cuba, Spain.....	16.50
Great Britain	17.50
Australia, New Zealand,	
India, Europe, Asia	17.50
35c a Copy	

1270 SIXTH AVENUE

New York 20, N. Y.

A Motion Picture Reviewing Service
Devoted Chiefly to the Interests of the Exhibitors

Its Editorial Policy: No Problem Too Big for Its Editorial
Columns, if It is to Benefit the Exhibitor.

Published Weekly by
Harrison's Reports, Inc.,
Publisher

P. S. HARRISON, Editor
AL PICOUlt, Managing Editor

Established July 1, 1919

Circle 7-4622

A REVIEWING SERVICE FREE FROM THE INFLUENCE OF FILM ADVERTISING

Vol. XXXIX

SATURDAY, OCTOBER 5, 1957

No. 40

WAYNE MORSE TO ADDRESS ALLIED CONVENTION

The Washington headquarters of Allied States Association of Motion Picture Exhibitors announced this week that Senator Wayne Morse, of Oregon, will be the principal speaker at the closing banquet which will be held at the Concord Hotel, Kiamasha Lake, N. Y., on October 28, 29 and 30.

It is expected that Senator Morse will deliver an address of special interest to the small exhibitors, for the fiery and progressive Oregonian is a member of the Senate Select Committee on Small Business and is known as a champion of the farmer, wage earner and small business man.

Like the previous annual conventions of National Allied, the forthcoming one undoubtedly will be highlighted once again by open forums and frank discussions of the varied problems that face the exhibitors today as a result of current distributor practices, and by the popular individual "film clinics," which give exhibitors in comparable situations an opportunity to exchange film buying information and to discuss problems that are peculiar to their particular type of operation.

Additionally, those in charge of the convention program are planning to put special emphasis on measures for increasing theatre attendance. Not only will the business-building plans that are being formulated by the Motion Picture Association of America be explained and considered, but various plans for promotional activities by Allied members also will be studied.

It will be, as always, a working convention, but the social side of the program will offer ample opportunity for relaxation and enjoyment of a type heretofore rarely experienced by convention delegates, for the Concord is one of the foremost resort hotels in the country, with recreational facilities and entertainment programs that are nothing short of fabulous.

If you plan to attend the convention you will do well to make your reservations without delay because the special rates obtained by New Jersey Allied, the host unit, offer such a rare bargain that the accommodations available probably will be sold out long before convention time rolls around. It is a package deal that includes the convention registration fee, room and board, and all social activities. For reservations and other information direct your inquiries to Allied Theatres of New Jersey, 234 West 44th Street, New York 36, N. Y.

IN DEFENSE OF THE DECREES

Mr. George S. Ryan, the eminent attorney of Boston, who has made a profound study of the anti-trust laws and their application to motion picture industry matters, and who throughout the years has conducted successfully many important anti-trust suits in behalf of independent exhibitors, has sent the following letter to this paper:

"In recent years I have not had too much time to read trade magazines, although I have tried to look at every thing in HARRISON'S REPORTS. I was particularly interested in the article in your issue of Saturday, September 28th, entitled "The Movement for Modification of the Decrees." As usual, HARRISON'S REPORTS has hit the nail on the head. You might even have gone a little stronger.

"The great evils of the industry were the combination of production, distribution and exhibition. These should be kept separate, at all times and in all ways.

"It is true that through competitive bidding the distributors are getting greater film rentals, but the increase comes from the former producer-controlled theatres. The independent exhibitor, without the competitive bidding or some other sanction, would never have been able to play a first run product. I note with interest how many distributors are showing pictures on multiple runs.

"Stick to the decrees. The distributors really got a break. Everyone knows that they are practicing block booking and other illegal methods indirectly. The Department of Justice is more or less blind, because I have several clients who have complained of this practice and have received only the barest acknowledgement."

"WHEN, AS, AND IF AVAILABLE"

Herman M. Levy, general counsel of the Theatre Owners of America, has sent to the membership of his organization an analysis of the new industry conciliation plan, which will be put into effect by the distributors on November 1, so that they may be fully cognizant of the plan's purposes and of the manner in which it may be used by exhibitors to advantage. The following comments, which were made by Mr. Levy in his analysis, should be of interest to all exhibitors:

"At the outset, we say that there is an obligation on the part of exhibitors to use the Plan. Since, under it, there is no grievance whatsoever which may not be brought into Conciliation, there is no reason why

(Continued on back page)

**"Les Girls" with Gene Kelly, Mitzi Gaynor
Kay Kendall and Taina Elg**

(MGM, no rel. date set; time, 114 min.)

Photographed in CinemaScope and Metrocolor, against backgrounds of London, Paris and Madrid, "Les Girls" is a lively and comical romp, filled with pleasant Cole Porter music and highly entertaining song-and-dance routines by Gene Kelly and his three curvaceous co-stars. The story, which centers around the romantic misadventures of a traveling dancing troupe, is of a type that is sure to please the entertainment palate of the movie-going public, for it is played out in zestful and breezy fashion and offers considerable imagination and originality in its treatment. As head of the song-and-dance act, which includes Kay Kendall, Mitzi Gaynor and Taina Elg, Kelly handles the amusing characterization with ease, and his dancing is as nimble as ever. His three feminine co-stars are very good in their respective roles, and they go through their acting and musical chores in delightful style. Kay Kendall, however, is outstanding in her role, and she proves herself to be a first-rate comedienne. The sequence in which she becomes inebriated and sings an operatic aria in a flat and shrieking voice is one of the comical high spots of the show. The production values are lavish and the color photography excellent.

Told in several flashbacks, the story centers around a libel suit filed by Taina against Kay, who had written an autobiography recalling the days when she, Taina and Mitzi were members of a musical act headed by Kelly. Taina felt that she had been slandered because one chapter claimed that she had attempted suicide. Testifying in court, Kay relates that Taina had joined the act in Paris after first assuring Kelly that she had no romantic tie-ups that would interfere with her work. She had kept secret the fact that she was engaged to Jacques Bergerac, now her husband, and Kelly, contrary to his own rules, had carried on a clandestine romance with her. One day Jacques, who believed that Taina was a nurse, had attended the theatre, and Taina, while trying to hide her face from him, had disgraced the act. Kelly, angered, had dismissed her, and later Kay had discovered her unconscious from gas fumes. When Taina takes the stand, she testifies that Kay drank heavily and, to stop Kelly from firing her, she and Mitzi had told him that Kay's unrequited love for him was the cause for her drinking. Kelly, flattered, had started to romance Kay but he abandoned his love-making after being thrashed by Leslie Phillips, now her husband, who had been pursuing her all over the continent. The loss of Kelly's love had dejected Kay to a point where Taina had discovered her overcome by gas fumes. The conflicting testimony shocks their husbands and arouses suspicion in both their minds until Kelly himself shows up as a surprise witness. He relates that he had no interest in either Kay or Taina because he was in love with Mitzi, but Mitzi in turn was not interested in a romance that gave no promise of marriage. To help himself, as well as Bergerac and Phillips, Kelly had feigned a heart ailment. For his sake, the girls had decided to break up the act and each ended up with her respective boy-friend. Kelly confirms as truth the fact that both Kay and Taina had seen each other overcome by gas fumes, but he reveals that neither one knew that the fumes were the result of a

leaky gas heater and that each had assumed that the other had turned on the gas. The case is adjourned by mutual agreement and, while Kay and Taina fall into each other's arms, Kelly joins Mitzi in a waiting taxi.

It was produced by Sol C. Siegel and directed by George Cukor from a screenplay by John Patrick, based on a story by Vera Caspary.

Family.

**"No Down Payment" with Joanne Woodward,
Sheree North, Tony Randall, Jeffrey Hunter,
Cameron Mitchell, Patricia Owens
and Barbara Rush**

(20th Century-Fox, Oct.; time, 105 min.)

Centering around the social, economical and emotional problems of four married couples who are neighbors in a post-war suburban housing development on the outskirts of Los Angeles, "No Down Payment" is an engrossing dramatic entertainment that should go over well with adult movie-goers. The characterizations are varied and interesting and, thanks to the expert direction, the players, most of whom are talented young stars developed by the 20th-Fox studio, come through with earnest and believable portrayals. Worthy of special mention is the performance of Joanne Woodward, who once again proves her exceptional dramatic talents by her sensitive portrayal of an uneducated young woman whose married life with a brutish husband, finely played by Cameron Mitchell, is torn asunder by her frustrated desire for a child. Noteworthy also is the dramatic performance of Sheree North as an unhappy young wife who is plagued by the insecurity of living with a man who drinks excessively, has a roving eye for women and whose "big shot" complex keeps him from earning a steady salary his family can depend on. Tony Randall, as Miss North's ne'er-do-well husband, shows that he is just as expert in a dramatic role as he is in a comedy part. The story is adult and sophisticated in the manner in which it throws a spotlight on the lives of the different couples and, toward the finish, it becomes somewhat violent in its depiction of a rape on one of the wives and the accidental death of the neighbor responsible. The black-and-white CinemaScope photography is sharp and clear.

Briefly, the story follows in intimate detail the hopes, frustrations and weaknesses of the four neighboring couples. These include Jeffrey Hunter, a young electronics engineer who is happy in his work but whose beautiful and refined wife (Patricia Owens) wants him to take a different job so that he can get ahead faster; Randall, a glib used car salesman, who drinks to excess and behaves like a "big promoter," despite the pleas of Sheree, his unhappy wife, who wants him to face realities and to get a job that will pay him a steady weekly salary instead of a straight commission; Mitchell, an embittered Southerner with a grudge against society because of his own lack of education, who is constantly at odds with Joanne, his wife, because of her desire for a child and because of old recriminations that flare up about the child she gave away for adoption before they were married because he could not raise \$100 to pay her hospital bill; and Pat Hingle, owner of an appliance store, whose refusal to attend church is the one bone of contention in his otherwise happy mar-

riage to Barbara Rush. The action takes a violent twist when Mitchell, frustrated when his appointment as police chief of the community is rejected because he lacked a college degree, takes his hatred of society out on Patricia by invading her home and assaulting her while her husband is out of town. When Hunter returns, he goes after Mitchell and gets the worst of it in a battle. This is followed by a quarrel between Mitchell and Joanne, with Mitchell killed in a freak accident when a car he had been repairing slips off its jack and falls on him. While the unhappy Joanne heads back to her home in Tennessee, the other couples adjust their individual problems and look forward to a happier and more fruitful life.

It was produced by Jerry Wald and directed by Martin Ritt from a screenplay by Philip Yordan, based on the novel by John McPartland.

Adult fare.

**"The Girl in Black Stockings"
with Lex Barker and Anne Bancroft**

(United Artists, October; time, 73 min.)

This program murder mystery melodrama is so involved and confusing that one loses interest in the proceedings long before the closing scene. Matters are not helped any by the fact that the action is very slow, for it is given more to talk than to movement. And what makes matters worse is the fact that some of the dialogue spouted is so cryptic that one wonders what it is all about. The story unfolds at a resort motel in Utah and centers around several murders and an odd group of suspects. The guilty person, as can be anticipated, proves to be the one least suspected—a gentle girl who turns out to be a psychopath, but just why she killed three people is never adequately explained. There is almost no suspense, and neither the direction nor the acting are anything to brag about. This one belongs on the lower half of a mid-week double bill:—

Lex Barker, an attorney vacationing at a Utah resort owned by Ron Randall, and Anne Bancroft, an employee of the motel, discover the mutilated body of a Hollywood starlet near the resort's swimming pool. John Dehner, the community's one-man police force, investigates the crime. Before long, his suspects include Randall, a cynical invalid who had been confined to a wheel chair for years; Marie Windsor, his devoted but possessive sister; John Holland, a former movie idol who had taken alcoholic refuge from fear that his attraction for women is diminishing; Gerald Frank, a college athlete who always enjoyed great success with women; Larry Chance, an intoxicated Indian; and Barker. The bizarre crime draws a number of curious people to the motel, including Gene O'Donnell, who registers as a guest. Several hours after his arrival, O'Donnell is killed by an unknown assassin. Later that night, Mamie Van Doren, a drink-sodden blonde who had attached herself to Holland and who had made an amorous pass at the paralyzed Randall, is murdered mysteriously. The finger of suspicion points at Marie on the basis of possessive jealousy. Barker, by this time deeply in love with Anne, becomes concerned over her safety and he joins Dehner in an intense effort to find the killer. After many complications, during which Marie becomes the prime suspect, the killer proves to be the outwardly gentle Anne, who is revealed as a married

psychopath who had run away from her husband. As Anne is taken away, insane, by her husband, Barker leaves the resort bewildered and determined to forget her.

It is a Bel-air production, produced by Aubrey Schenck and directed by Howard W. Koch from a screenplay by Richard Landau, based on the story "Wanton Murder," by Peter Godfrey.

Adults.

**"As Long As They're Happy"
with an all-British cast**

(Rank Film Distr., Nov.; time, 76 min.)

Fairly good light entertainment is offered in this British-made comedy-farce with music, which has been photographed in Eastman color. It should make an adequate supporting feature wherever something light is needed to round out a double bill. Centering around the turmoil created in the family life of a middle-class London business man when his wife and daughters prove highly susceptible to the charm of a popular American crooner, the story itself is somewhat on the "whacky" side, but it moves along at a breezy pace and the comedy situations keep one chuckling throughout. With the exception of Jerry Wayne, as the crooner, the others in the all-British cast are generally unknown in this country, but exhibitors can exploit to good advantage the name and figure of Diana Dors, who makes a guest appearance in several of the sequences. The color photography is fine:—

Jack Buchanan, a London business man, gets set for a routine day until things begin to happen in his household. First, Brenda de Banzie, his wife, asks him for money to bring home from Texas Susan Stephen, their daughter, and Hugh McDermott, her cowboy husband, who were stranded without funds. Then Jean Carson, another daughter, arrives from Paris to raise bail for Nigel Green, her husband, a penniless artist languishing in jail. Finally, Janette Scott, their youngest daughter, tricks Jerry Wayne, a popular American crooner, into visiting their suburban home on the pretext that it is the villa of a film magnate. Wayne accepts the trick with good humor and becomes a guest of the household, whose female members fall for his charms. This proves considerably irksome to Buchanan and his son-in-laws. In desperation, Buchanan seeks the advice of a crackpot psychiatrist. While the family attends Wayne's debut on the London stage, Buchanan, following the psychiatrist's advice, throws a riotous party at his home for a group of chorus girls. Meanwhile Wayne, troubled by the havoc he had caused in the household, reveals to the love-struck Janette that he is a married man and persuades her to forget him. The girls and their mother return home to find Buchanan and his son-in-laws the worse for drink and in the midst of an orgy. This brings the women to the realization that their menfolk had been jealous of Wayne and that they were giving them a dose of their own medicine. In the end, all are reunited and, with Wayne gone, peace and contentment return to the household.

It was produced by Raymond Stross and directed by J. Lee-Thompson from a screenplay by Alan Melville, based on the play by Vernon Sylvaine.

Family.

it should not have widespread usage. In fact, if it is widely used, and if it functions successfully, resort to arbitration may be rare.

"The primary function of the Plan is to afford to exhibitors, everywhere, large and small, an opportunity to enter a complaint against a Distributor in the office of the Branch Manager, at the local level, the level best known and best understood by both branch managers and exhibitors.

"Any complaint may be brought by the exhibitor to the branch manager's office. *This includes grievances concerning high film rental.* In addition, every aspect of clearance, of run, of competitive bidding, of contract violation, etc., may also be the subject of conciliation. In fact, *any matter at all*, which the exhibitor has not been able to settle with a particular distributor is subject to conciliation. The exhibitor may do this even if he does not have a contract with the distributor, but is involved only in a controversy *prior to entering into a contract.* For example, if an exhibitor has been offered a better run, but does not want to go into competitive bidding, or, if he feels that the film rental requested for the new run is too high, etc., he may submit such matters to conciliation *even before he signs a contract for licensing a picture under the new run.* In other words, *it does not matter whether the controversy arises out of an already existing contract, or, out of one which is being negotiated — all matters, in either situation, may be submitted to conciliation.*

"The objective of conciliation is to try, sincerely, to dispose of grievances amicably, informally, and quickly, and to try to avoid arbitration and litigation wherever possible.

"There is considerable confusion in the industry as to what is meant by 'availability' and what is meant by 'clearance.' Everybody knows that, at one time, pictures were made available immediately after the end of a clearance period. To all intents and purposes, the words were, and should have been, used synonymously. For some time now, however, it has been unrealistic to use them synonymously, although there is a growing tendency in distribution to do so. Today, clearance means *only the number of days stated in the prior run contract before which the distributor agrees it will not release the picture to a following run.* For example, if a first run contract contains a clearance provision of 28 days over the next run of the picture it means that the distributor has agreed that it will not release the picture to the following run before 28 days after the completion of the first run. *It gives no rights, however, to the following run.* Distributors have made 'customary clearance' a thing of the past. Just because the second run, for example, used to get the picture not longer than 28 days after the first run does not mean that the following run can get it today at that time. This is where 'availability' comes in. You get a print when the distributor has a print available for you, and it may have no relation at all to the 'customary' number of days that used to be. That is why so many 'subsequent' run contracts now read that the distributor will give you a print *'When, as, and if available,' or, words to that effect.* The only clearance in days, that distributors claim to be bound by are those that are specifically stated in contracts.

"Conciliation offers an avenue of relief to exhibitors who are victims of the 'When, as, and if available' practice. *If pictures are being made available to an ex-*

hibitor too late for him to run profitably, he should try to get a 'ceiling provision' in his contract, that is, not later than a certain number of days after completion of the prior run, and, if he is unable to do this, then, he should submit his problem to conciliation. Remember, that whatever language distributors may use, 'clearance' still means the number of days that elapse between one run and the next run. And that period, whatever it is called, must be 'reasonable,' under U.S. vs. Paramount, et al. Finally, the burden is on the distributor to prove that the number of days lapsing between two runs is 'reasonable.'"

The balance of Mr. Levy's remarks are devoted to an explanation of the mechanics of the Conciliation Plan, the full text of which was published in our September 21 issue.

A BRILLIANT AND DAZZLING WORLD PREMIERE

With pageantry and fanfare that was reminiscent of the festivities that attended the 1939 opening of "Gone with the Wind" in Atlanta, MGM, on Wednesday night of this week, climaxed two days of hectic and colorful activities in Louisville, Ky., with a glittering world premiere of "Raintree County," its new and spectacular Civil War drama. Photographed in color in MGM's new 65 mm. camera process, the \$6,000,000 epic is the highest-budgeted picture in the company's domestic history, and the grand promotional treatment given to its launching is in keeping with its importance.

The festive activities started in Louisville on Tuesday, when many thousands of people, with a typical display of Kentucky hospitality, lined the streets to greet a motorcade of the stars who had arrived to attend the premiere, including Eva Marie Saint, Tom Drake, Lee Marvin and Myrna Hansen, who are in the cast, and Van Johnson, Ann Miller, Jane Powell, Terry Moore, Chill Wills and Russ Tamblyn. On Wednesday night, prior to the premiere, a crowd of 15,000 people jammed into the area in front of the Brown Theatre, where George Murphy introduced each of the stars, including glamorous Elizabeth Taylor, who plays one of the principal roles in the picture, and who had arrived with Mike Todd, her husband, several hours earlier.

A highlight of the activities was a formal charity ball in the Freedom Hall Coliseum on the Kentucky State Fair Grounds. This event was attended by approximately 5,000 persons who paid \$10 each each to dance and watch the stars, with the proceeds going to the Children's Hospital of Louisville. Additionally, there were luncheons, cocktail parties and banquets, at which the stars and visiting press representatives were warmly feted and welcomed by state, city and civic dignitaries.

All in all, it was a brilliant and dazzling affair, and the MGM publicists who handled the program of events under the direction of Howard Dietz, their chief, can be proud of a top promotional job well done. Representatives of leading newspapers from all parts of the country, wire news services, magazines and national radio and television networks attended the festivities, and the extensive nationwide publicity garnered by the picture cannot help but benefit both MGM and the exhibitors who play it.

Seen too late for inclusion in this issue, a review of the picture, which has a running time of slightly more than three hours, will be published next week.

HARRISON'S REPORTS

Yearly Subscription Rates:

United States	\$15.00
U. S. Insular Possessions.	16.50
Canada	16.50
Mexico, Cuba, Spain.....	16.50
Great Britain	17.50
Australia, New Zealand,	
India, Europe, Asia	17.50
35c a Copy	

1270 SIXTH AVENUE**New York 20, N. Y.**

A Motion Picture Reviewing Service
Devoted Chiefly to the Interests of the Exhibitors

Its Editorial Policy: No Problem Too Big for Its Editorial
Columns, if It is to Benefit the Exhibitor.

Published Weekly by
Harrison's Reports, Inc.,
Publisher

P. S. HARRISON, Editor
AL PICOUULT,
Managing Editor

Established July 1, 1919**Circle 7-4622****A REVIEWING SERVICE FREE FROM THE INFLUENCE OF FILM ADVERTISING****Vol. XXXIX****SATURDAY, OCTOBER 12, 1957****No. 41**

PARAMOUNT'S RE-ENTRY INTO EXHIBITION

Last Friday (4), Paramount Pictures announced that it is "acquiring" the 1,400-seat Esquire Theatre in Chicago, Ill.

In making the announcement, George Weltner, Paramount's vice-president in charge of distribution, disclosed that the Esquire will be operated as an additional Chicago outlet for first-run Paramount pictures, adding that "this move represents no policy change on the part of Paramount, insofar as the divorcement of its theatre interests seven years ago is concerned."

Weltner further stated that the "problems" Paramount has had in the past in Chicago in marketing its pictures and in properly booking them, so as to be able to take advantage of their timely promotional and advertising campaigns, hopefully will be eliminated by the acquisition of this additional outlet in which to show Paramount pictures.

Weltner also commented that the proper exploitation and exhibition of Paramount pictures first-run in Chicago will contribute greatly to the box-office success of the pictures in the runs that follow.

This Paramount move into exhibition naturally came as a surprise to the industry, and the company has thus far declined to amplify the information contained in its announcement. Under the consent decree it signed with the Government in 1949, however, Paramount was not specifically prohibited from acquiring theatres, but such acquisitions must first have the approval of the Department of Justice and the Court, after a finding by them that neither monopoly nor unreasonable restraint of trade would result. That approval of the Esquire Theatre acquisition has been sought has not been revealed either by Paramount or the Department of Justice.

Just how most exhibitors feel about Paramount getting back into exhibition has not been determined, but this paper is confident that the great majority of them will agree with a resolution adopted this week by the board of directors of Allied Theatres of Illinois, in which the board stated that "it looks with great disfavor upon and condemns the recent move of Paramount Pictures in acquiring the ownership of the Esquire Theatre in Chicago, it being the feeling that this step by Paramount Pictures will have the effect of further restricting the showing of motion pictures in the Chicago area."

The resolution added that "It is a foregone conclusion that one of the principal reasons Paramount Pictures is acquiring the Esquire Theatre is to utilize

that theatre for the extended and unlimited run of its pictures, thereby reducing the value of such pictures to subsequent run independent exhibitors."

The board further resolved that, "since this action by Paramount is morally at variance with the Government's divorce decree which intended to dispose of a monopoly in the production and exhibition of motion pictures, that we call upon the General Counsel of Allied States Association of Motion Picture Exhibitors (Abram F. Myers) to carefully examine and advise as to the legal aspects of this matter."

Prior to the adoption of this Illinois Allied resolution, Mr. Myers, in an interview with a *Film Daily* reporter, was quoted as stating that he termed this Paramount move as "very bad."

Asked to explain, Mr. Myers, according to the *Film Daily* report, stated that "Paramount has shown a disposition to roadshow or specially handle all its pictures above run of the mill. Putting these pictures in its own theatre with no limitation on the duration of run will confer on Paramount a monopoly of the exhibition of its pictures in the entire Chicago area. That area, as is well known, extends across state lines, so that it will amount to an interstate monopoly."

Referring to the fact that Paramount's announcement of the Esquire acquisition was made several days before the Washington conference held this past Thursday by the Department of Justice with representatives of distribution and exhibition to discuss the proposal that the former affiliated circuits be permitted to engage in production and distribution, Myers stated that "the timing of the announcement leads me to believe that Paramount is serving notice on the divorced circuits that, if they enter production and distribution, they will have to cope with the competition of the film companies in exhibition."

Paramount's re-entry into exhibition no doubt will be a major topic of discussion at National Allied's forthcoming convention, which will be held at the Concord Hotel, Kiamesha Lake, N. Y., on October 28, 29 and 30. It certainly should be discussed thoroughly by the organized exhibitors, for there is no telling how far reaching the ramifications of this move may be if it is not challenged with a view to nipping it in the bud.

Not being a lawyer, this writer is not qualified to discuss the legal aspects of the matter, but as a layman it does seem to him that the mere fact that Paramount is not enjoined from re-entering exhibition does not necessarily mean that it can acquire a theatre

Continued on back page)

**"Raintree County" with Montgomery Clift,
Elizabeth Taylor and Eva Marie Saint**

(MGM, Roadshow; time, 185 min.)

There is no denying that "Raintree County" is an ambitious and costly production. Photographed in MGM's new Camera 65 process, with prints by Technicolor, it is a Civil War drama that has been produced on a majestic scale against an impressive background of such historic events as the Abolition movement, Abraham Lincoln's election, the secession of the South and the shifting tides of battle in the War Between the States, all of which is depicted in epochal fashion and which captures the tumultuous atmosphere of the crisis that plagued the country in those days. As an entertainment, however, the picture probably will be received with mixed reactions, for its sprawling story of human conflicts, centering around the trials and tribulations of a young idealist who searches for love, happiness and a meaning in life, is in the main a long drawn out conversation piece that moves along at a snail's pace for the most part. The picture is, in fact, so verbose that one loses the drift of the story unless he pays close attention to the dialogue. One of the shortcomings in the story is the fact that the motivations of some of the characters, particularly the hero, are not too clear, making for a vagueness that serves to diminish its dramatic impact. Another shortcoming, insofar as popular appeal is concerned, is that the story is flavored throughout with symbolism concerning a fabled golden raintree, the discoverer of which supposedly would find love, happiness and the secret of life itself. The meaning of this symbolism may prove too deep for the general run of movie-goers. The acting of the entire cast is first-rate, and there are numerous scenes that are most effective dramatically, but on the whole the story falls short of the production's impressive physical beauty. MGM's new camera process is very good, and it compares most favorably with other wide screen systems that have been developed in recent years. The process uses an anamorphic lens 65 mm. negative film, which is reduced to 35 mm. anamorphic prints and shown in an aspect ratio that is similar to CinemaScope.

Briefly, the story opens in Raintree County, Indiana, in the 1850's, and depicts Montgomery Clift as an idealistic young man who longs to be a writer and who is in love with Eva Marie Saint, a hometown girl, with whom he had just graduated from college. Clift's love for Eva is forgotten when he becomes infatuated with Elizabeth Taylor, a scheming and bewitching visitor from New Orleans, who tricks him into marriage by falsely telling him that he had made her pregnant. They make their home in New Orleans, where Clift soon learns that Elizabeth had a tragic childhood because of a crazed mother who had murdered her father and his Negro mistress. Moreover, Elizabeth was obsessed with the idea that she was actually the daughter of the Negro mistress—a belief that was slowly but surely unbalancing her mind. In New Orleans, the issue of slavery, which was dividing the country, leads to disagreements between Clift and Elizabeth, and he returns with her to Indiana after witnessing the punishment of a slave. Elizabeth gives birth to a son at the outbreak of the Civil War and as time goes on the friction between Clift and herself intensifies as she drifts toward insanity. She finally flees South through the Confed-

erate lines, taking her child along with her. Clift joins the Union Army to fight for the issues at stake and to make his way South in search of his wife and son. After the fall of Atlanta, he finds his son in the care of some family slaves and learns that Elizabeth had been sent to a mental institution. With the surrender of the South, Clift sees to it that Elizabeth rejoins him and their son in Raintree, where they lead a seemingly normal life while he works as a school teacher. Urged by close friends to enter politics and help carry out the program of the assassinated Lincoln, Clift declines. Elizabeth, becoming increasingly neurotic, believes that she stands in the way of Clift's progress. She runs off into a swamp to find the fabled golden raintree in the hope that it will bring her husband the happiness he seeks. Clift follows her and, after an intensive search, finds her drowned to death. It ends with the indication that Clift will find peace and contentment with Eva, whose love for him had remained steadfast throughout his marriage to Elizabeth.

Nigel Patrick, as a cynical school professor; Lee Marvin, as Clift's hard-drinking companion; Rod Taylor, as a political opportunist; and Agnes Moorehead and Walter Abel, as Clift's parents, are among the others in the fine cast, which includes also Tom Drake, Myrna Hansen, Jarma Lewis and Rhys Williams.

It was produced by David Lewis and directed by Edward Dmytryk from a screenplay by Millard Kaufman, based on the novel by Ross Lockridge, Jr.

Family.

**"Until They Sail" with Jean Simmons,
Joan Fontaine, Paul Newman
and Piper Laurie**

(MGM, October; time, 94 min.)

A good romantic drama that should have a particular appeal for female moviegoers. Photographed in black-and-white CinemaScope and set in the days of World War II, it offers an absorbing and often touching story about four well-bred New Zealand sisters whose men are away at war and whose lonely, love-starved lives are brightened in a bittersweet way when their man-dry country suddenly overflows with United States Marines who are stationed there temporarily. The principal characterizations are interesting and sympathetic, and, though its tale of illicit love is adult in theme and treatment, it has been handled in good taste and is made poignant and tender by the sensitive direction and acting. Many of the situations are strongly dramatic and tug at one's heartstrings. The photography is sharp and clear:—

The story, which is told partly in flashback, opens with the men of Christchurch, New Zealand, being bid farewell by their loved ones as they march off to war. The action then concentrates on the household of four sisters, including Jean Simmons, Joan Fontaine, Piper Laurie and Sandra Lee. All are concerned over the welfare of their father, who had gone overseas along with Jean's husband. Piper, love-starved and third youngest of the sisters, makes a hasty marriage to Wally Cassell, a crude and brutish young man who had declined to enlist but who is drafted shortly after their honeymoon. Sorrow descends on the household when the sisters receive

word of their father's death in a ship sinking. With the arrival of the American Marines in New Zealand, Piper decides to leave home to live and work in Wellington, despite the misgivings of Joan, the eldest sister, who looked with disdain upon fraternization with the women-hungry Americans. In the events that follow, Piper leads a promiscuous life with several of the Marines. But Joan, too, becomes entangled with Charles Drake, an officer, and bears his child after he is killed in action. Meanwhile Jean, whose husband had died in battle, becomes friendly with Paul Newman, a captain who was embittered towards women because of his own broken marriage. In due time their platonic relationship turns into a deep and tender love. Sandra, the youngest teen-aged sister, has innocent dates with young Marines but remains faithful to her New Zealand boy-friend serving overseas. When the war ends, Joan finds unexpected happiness when Drake's parents, who had learned of her plight, arrange for her and the baby to come to the United States and live with them. Piper, seeking to go to the United States with one of the Marines, demands a divorce from Cassell when he returns from the war. This leads to a violent quarrel that culminates with his murdering her. At Cassell's trial, Newman, who had officially investigated Piper's career in connection with a Marine's application for permission to marry her, is called as a witness and is compelled reluctantly to testify as to his findings. His testimony creates a temporary breach between him and Jean, but she eventually realizes that he was unable to do otherwise and accepts his invitation to return with him to the United States, presumably to be married.

It was produced by Charles Schnee and directed by Robert Wise from a screenplay by Robert Anderson, based upon a story by James A. Michener.

Adult fare.

"Perri"

(Buena Vista, October; time, 74 min.)

In "Perri," Walt Disney has fashioned another remarkable and delightful feature-length Technicolor production that captures in amazing style the life and loves of animals in the forest. Although Disney describes this film as a "true life fantasy" because it has been edited and narrated in a manner that follows a definite dramatic story line, it takes the same basic approach to nature as his True-Life Adventure productions and he has caught on film scenes of animal wildlife that are truly wondrous and fascinating.

The heroine and central character is "Perri," a female pine squirrel, whose adventures in the wild-wood are depicted from the time she is newborn to the time she matures and becomes attracted to a frisky male squirrel with whom she settles down to raise a family of their own. Some of the most delightful scenes are those in which Perri, after several close calls of falling to the ground below, learns to climb and frolic among the branches of her tree-top world. The scenes that show the reactions of Perri and of other baby animals as they are introduced to the wonders of the earth are highly amusing and enchanting. The most remarkable and exciting scenes, however, are those that show the constant struggle for survival in the forest, with the larger animals chasing, capturing and killing the smaller animals.

Particularly breathtaking are the shots that show the marauding marten, the most dangerous enemy of the squirrel, attacking his quarry. The speed with which the marten goes after his prey, up and down trees and leaping from branch to branch, is nothing short of astounding. Attacks on a squirrel by a bobcat, a weasel and a fierce goshawk also are depicted in exciting fashion. It should be pointed out, however, that these scenes may prove to be extremely frightening for little children, to whom the film will otherwise have a special appeal.

Other than the animals already mentioned, there are fascinating shots of deer, fox, beaver, porcupine, racoon, skunk and the rarely seen flying squirrel. There also are fine shots of numerous types of birds.

Worthy of special mention are the brilliant photography and the beautiful color, which adds much to the grandeur of the forest in the different seasons depicted. Noteworthy also are the editing and narration. All in all it is a thoroughly enjoyable and charming film that should please both the young and the old.

It was produced and narrated by Winston Hibler, and directed by Ralph Wright and N. Paul Kenworthy, Jr. Messrs. Hibler and Wright wrote the screenplay, based on a novel by Felix Salten.

Family.

STATEMENT REQUIRED BY THE ACT OF AUGUST 24, 1912, AS AMENDED BY THE ACTS OF MARCH 3, 1933, AND JULY 2, 1946 (Title 39, United States Code, Section 233) SHOWING THE OWNERSHIP, MANAGEMENT, AND CIRCULATION OF HARRISON'S REPORTS, published weekly at New York, N. Y., for October 1, 1957.

1. The names and addresses of the publisher, editor, managing editor, and business managers are:

Publisher Harrison's Reports, Inc., 1270 Sixth Avenue, New York 20, N. Y.; Editor, Peter S. Harrison, 1270 Sixth Avenue, New York 20, N. Y.; Managing Editor, Al Picoult, 1270 Sixth Avenue, New York 20, N. Y.; Business Manager, none.

2. The owner is: (If owned by a corporation, its name and address must be stated and also immediately thereunder the names and addresses of stockholders owning or holding 1 percent or more of total amount of stock. If not owned by a corporation, the names and addresses of the individual owners must be given. If owned by a partnership or other unincorporated firm, its name and address, as well as that of each individual member, must be given.)

Harrison's Reports, Inc., 1270 Sixth Avenue, New York 20, N. Y.; Peter S. Harrison, 1270 Sixth Avenue, New York 20, N. Y.

3. The known bondholders, mortgagees, and other security holders owning or holding 1 percent or more of total amount of bonds, mortgages, or other securities are: None.

4. Paragraphs 2 and 3 include, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting; also the statements in the two paragraphs show the affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner.

5. The average number of copies of each issue of this publication sold or distributed, through the mails or otherwise, to paid subscribers during the 12 months preceding the date shown above was: (This information is required from daily, weekly, semiweekly, and triweekly newspapers only.)

2452.

(signed) AL PICOULT

Managing Editor

Sworn to and subscribed before me this 27th day of September, 1957. Frank O. Larson, Notary Public, State of New York. (My commission expires March 30, 1958.)

to exhibit its pictures in any way that suits its fancy. As Mr. Myers himself pointed out back in 1948 when he analyzed the Supreme Court's decision in the industry anti-trust case, the Court in effect ruled that, assuming there is no monopoly in the strict sense of the word, the ownership of even a single theatre might be legally vulnerable under the anti-trust laws if the property is acquired, or its strategic position is maintained, as a result of practices which constitute unreasonable restraints of trade.

Whether Paramount will operate the Esquire Theatre in a manner that will not result in either a monopoly or unreasonable restraint of trade remains to be seen, but when one considers that the legality of its special handling of its better pictures has long been open to question, it can be anticipated that it will not be long before it is challenged on whether or not its operation of the Esquire is violative of the law and the decree.

Incidentally, since Paramount has decided to re-enter exhibition, it is in a way fortunate that it is making its first move in Chicago, where National Allied has one of its most powerful regional units in Allied Theatres of Illinois. Jack Kirsch, the erstwhile president of Illinois Allied and a former president of National Allied, never has been a shrinking wall-flower in the battle against monopolistic practices.

A COURAGEOUS COUNTER SUIT

Trueman T. Rembusch, secretary-treasurer of Syndicate Theatres, Inc., has filed a counter suit seeking \$36,000 in damages from Paramount Pictures for allegedly failing to live up to its contractual obligations in connection with the showing of "The Ten Commandments" at Syndicate's Crest Theatre in Wabash, Indiana, where the picture was shown to the public on a "pay what you choose" policy.

Paramount has filed suit against Syndicate Theatres for \$50,000 in damages, alleging that the "pay what you choose" policy resulted in a film rental that was substantially lower than what would have been realized under a conventional fixed price admission scale. The damages sought cover also "malicious injury" to the picture.

In its counterclaim, Syndicate Theatres charges that its contract with Paramount did not require it to charge specific admission prices, nor did it prohibit the "pay what you choose" policy; that Paramount, despite the terms of the contract, the provisions of the Sherman Act and the terms of the decree, wrongfully notified Syndicate that the "pay what you choose" policy was "completely unwarranted and unauthorized," which is in effect an illegal attempt to fix admission prices; that Paramount wrongfully obtained a restraining order against continuance of the picture's exhibition in the Crest Theatre; that Paramount wrongfully refused to negotiate terms for additional playing time, although required to do so by the contract; that when it did agree to negotiate the offer was made too late and in bad faith under terms that were "unreasonable and exorbitant" and calculated to compel the fixing of an admission price desired by Paramount.

The counterclaim also charges that, although Syndicate had the right under the terms of the contract and by customs and usages of the trade to continue

exhibiting the picture in the Crest Theatre, it responded to Paramount's "bad faith" offer by offering to continue the exhibition, guaranteeing to Paramount a sum equal to the average amounts it received from similar theatres in similar towns for the third week exhibition of the picture in the state of Indiana. Paramount, however, refused to accept the offer.

Limited space does not permit a more detailed account of the points raised by Rembusch in his counter suit, but suffice it to say that if he is victorious he will help establish points of law that will be of benefit to all exhibitors. For one thing, he will establish an exhibitor's right to operate his own theatre in his own way without dictation from a film company.

Another important point he can establish is proper interpretation of the contract clause regarding extended runs, so that an exhibitor will be enabled to continue the run of a picture that is doing business without being subject to rental demands and guarantees that are hiked fantastically beyond reason for the sole purpose of enabling the distributor to choke off the holdover.

It is to be hoped that Rembusch will be successful, but no matter how his countersuit turns out he is to be commended for fighting all alone a battle that is as much every other exhibitor's as it is his own.

THE D OF J WASHINGTON CONFERENCE

Approximately eighty representatives of major producing and distributing companies, former affiliated circuits and leading exhibitor organizations attended the Washington Conference held on Thursday by the Department of Justice for a "broader exchange of views" on the proposal to grant the divorced theatre circuits permission to engage in production and distribution.

It was generally anticipated that those attending the conference would be given an opportunity to state their views on the manner in which the Department is enforcing the anti-trust decrees and on the need for modification of certain provisions in the decrees in the light of current changed conditions. But Assistant Attorney General Victor R. Hansen, who is head of the Department's Anti-trust Division and who presided at the conference, ruled that such opinions were out of order and he confined the discussion to the question of whether or not the former affiliated circuits should be given the green light to produce and distribute pictures.

The conference was closed to the press and the public and no official statement was issued upon its conclusion, but after the session Mr. Hansen told newspaper reporters that there was "a terrific difference of opinion" on the issue. Generally, he said, the exhibitor representatives claimed that there was a dire shortage of good pictures and they endorsed the proposal to permit the divorced circuits to produce and distribute. On the other hand, producer-distributor representatives denied that there is a shortage of good films and opposed the proposal to permit production and distribution by their former circuits.

Hansen said that he and his staff now will make a close study of the different arguments presented. He is expected to hand down a decision in about two or three weeks.

IN TWO SECTIONS—SECTION TWO
HARRISON'S REPORTS

Vol. XXXIX

NEW YORK, N. Y., SATURDAY, OCTOBER 12, 1957

No. 41

(Partial Index No. 5—Pages 134 to 160 Inclusive)

Titles of Pictures *Reviewed on Page*

Action of the Tiger—MGM (98 min.)	134
Amazing Colossal Man, The—Amer.-Int'l (80 min.)	142
As Long as They're Happy—Rank Org. (76 min.)	159
Black Patch—Warner Bros. (83 min.)	144
Black Scorpion, The—Warner Bros. (88 min.)	151
Brothers Rico, The—Columbia (91 min.)	136
Careless Years, The—United Artists (70 min.)	139
Cartouche—RKO (73 min.)	142
Cat Girl—Amer.-Int'l (69 min.)	143
Chicago Confidential—United Artists (74 min.)	134
Copper Sky—20th Century-Fox (77 min.)	152
Daughter of Dr. Jekyll—Allied Artists (71 min.)	135
Death in Small Doses—Allied Artists (79 min.)	138
Deerslayer, The—20th Century-Fox (76 min.)	150
Disembodied, The—Allied Artists (65 min.)	134
Enemy from Space—United Artists (84 min.)	140
Escapade in Japan—Univ.-Int'l (92 min.)	147
Forty Guns—20th Century-Fox (85 min.)	154
From Hell it Came—Allied Artists (71 min.)	136
Girl in Black Stockings, The— United Artists (73 min.)	159
Gunsight Ridge—United Artists (85 min.)	135
Helen Morgan Story, The—Warner Bros. (118 min.)	152
Hell Bound—United Artists (79 min.)	156
Hired Gun, The—MGM (64 min.)	148
Jacqueline—Rank Org. (92 min.)	148
Jet Pilot—Univ.-Int'l (112 min.)	150
Johnny Trouble—Warner Bros. (80 min.)	146
Joker is Wild, The—Paramount (123 min.)	140
Les Girls—MGM (114 min.)	158
My Man Godfrey—Univ.-Int'l (92 min.)	144
No Down Payment—20th Century-Fox (105 min.)	158
Operation Mad Ball—Columbia (105 min.)	143
Pal Joey—Columbia (109 min.)	146
Quantz—Univ.-Int'l (80 min.)	139
Reform School Girl—Amer.-Int'l (71 min.)	139
Rock Around the World—Amer.-Int'l (71 min.)	138
Satchmo the Great—United Artists (63 min.)	148
Search for Paradise—Cinerama (120 min.)	155
Short Cut to Hell—Paramount (87 min.)	154
Slaughter on Tenth Avenue—Univ.-Int'l (103 min.)	152
Slim Carter—Univ.-Int'l (82 min.)	156
Spanish Gardener, The—Rank Org. (95 min.)	147
Story of Esther Costello, The—Columbia (103 min.)	150
Stowaway Girl—Paramount (87 min.)	155
Street of Sinners—United Artists (76 min.)	142
Sun Also Rises, The—20th Century-Fox (129 min.)	136
Taming Sutton's Gal—Republic (71 min.)	156
Three Faces of Eve, The— 20th Century-Fox (91 min.)	135
Time Limit—United Artists (96 min.)	151
Under Fire—20th Century-Fox (78 min.)	151
Unholy Wife, The—Univ.-Int'l (94 min.)	138
Wayward Girl, The—Republic (71 min.)	154
Woman in a Dressing Gown—Warner Bros. (93 min.)	146

RELEASE SCHEDULE FOR FEATURES

Allied Artists Features

(1560 Broadway, New York 19, N. Y.)

5717 Hot Rod Rumble—Snowden-Hartunian	May 12
5711 Calypso Joe—Jeffries-Dickinson	May 12
5712 The Oklahoman—McCrea-Hale (C'Scope)	May 19
5713 Badge of Marshal Brennan—Davis-Whelan	May 26
5716 Spook Chasers—Bowery Boys	June 2
5714 The Persuader—Craig-Talman	June 9
5715 Destination 60,000—Foster-Donnell	June 16
5707 Let's Be Happy—Martin-Vera Ellen	June 30
5719 Love in the Afternoon— Cooper-Hepburn-Chevalier	July 7
5702 Cyclops—Craig-Drake-Talbot	July 28

5721 Dino—Mineo-Keith	July 28
5710 Daughter of Dr. Jekyll—Agar-Talbot	July 28
5729 Death in Small Doses—Graves-Powers	Aug. 11
5722 Portland Expose—Binns-Gregg	Aug. 11
5720 The Disembodied—Burke-Hayes	Aug. 25
5727 From Hell It Came—Andrews-Carver	Aug. 25
5726 Man from Monterey—Hayden-Duncan	Sept. 9
5736 Teen-age Doll—Kenny-Spain	Sept. 22
5718 Undersea Girl—Corday-Conway	Sept. 22
5730 Naked in the Sun—Craig-Milan	Sept. 29
5723 Streets of Havana—Cassavetes-Shane	Oct. 13
5728 Looking for Danger—Bowery Boys	Oct. 16
5724 The Tall Stranger— McCrea-Mayo (C'Scope)	Oct. 27
5725 Hunchback of Notre Dame— Quinn-Lollobrigida	Nov. 3
5731 Hong Kong Story—Kelly-Hwa	Nov. 17
5732 Sabu and the Magic Ring—Sabu-Marshall	Nov. 24
5733 Up in Smoke—Bowery Boys	Dec. 8
5734 The Barbarians—Cressoy-Remy	Dec. 15
5735 New Day at Sundown—Montgomery-Stuart	Dec. 29

Buena Vista Features

(477 Madison Ave., New York 22, N. Y.)

If All the Guys in the World—French-made	May
Johnny Tremain—Stalmaster-York	July
Bambi—reissue	Aug.
Perri—True Life Fantasy	Nov.
Old Yeller—McGuire-Parker	Dec.
Snow White and the Seven Dwarfs—reissue	Feb.
The Light in the Forest—Parker-Corey	Feb.

Columbia Features

(711 Fifth Ave., New York 22, N. Y.)

1956-57

138 The Strange One—Gazzara-Wilson	May
139 Abandon Ship!—Power-Zetterling	May
140 Sierra Stranger—Duff-McGhee	May
141 Hellcats of the Navy—Reagan-Davis	May
142 Beyond Mombasa—Wilde-Reed	June
143 The Burglar—Duryea-Mansfield	June
144 The Garment Jungle—Cobb-Scala	June
147 Calypso Heat Wave—Desmond-Anders	June
145 The Night the World Exploded—Grant-Leslie	June
146 The Giant Claw—Morrow-Corday	June

1957-58

201 Fire Down Below—Hayworth-Mitchum-Lemmon	July
202 20 Million Miles to Earth—Hopper-Taylor	July
203 The 27th Day—Barry-French	July
204 Jeanne Eagels—Novak-Chandler	Aug.
205 The Young Don't Cry—Mineo-Whitmore	Aug.
206 No Time to be Young—Vaughn-Smith	Aug.
208 Pickup Alley—Mature-Ekberg (C'Scope)	Aug.
207 Town on Trial—Miss-Coburn	Aug.
210 3:10 to Yuma—Ford-Heflin	Sept.
211 The Brothers Rico—Conte-Foster	Sept.
212 The Parson and the Outlaw—Dexter-Windsor	Sept.
213 Woman of the River—Sophia Loren	Sept.
The Story of Esther Costello—Crawford-Brazzi	Oct.
215 Domino Kid—Calhoun-Miller	Oct.
The Tijuana Story—Acosta-Darren	Oct.
The Harlem Globetrotters—reissue	Oct.

Metro-Goldwyn-Mayer Features

(1540 Broadway, New York 19, N. Y.)

1956-57

728 Tarzan and the Lost Safari—Scott	May
729 This Could Be the Night—Simmons-Douglas	May
730 The Little Hut—Gardner-Granger-Niven	May
731 The Seventh Sin—Parker-Sanders (C'Scope)	June
734 Something of Value—Hudson-Wynter	June
732 The Bride Goes Wild—reissue	June
733 Our Vines Have Tender Grapes—reissue	June
735 Man on Fire—Crosby-Stevens	July
737 Silk Stockings—Astaire-Charisse (C'Scope)	July

738 Tip on a Dead Jockey—Taylor-MaloneAug.
 739 Decision Against Time—English-madeAug.
 740 Gun Glory—Granger-FlemingAug.

1957-58

801 Action of the Tiger—
 Johnson-Carol (C'Scope)Sept.
 802 House of Numbers—Palance-Lang (C'Scope)...Sept.
 803 The Hired Gun—Calhoun-Francis (C'Scope) ..Sept.
 804 Until They Sail—Simmons-NewmanOct.
 805 The Invisible Boy—Eyer-AbbottOct.
 807 Les Girls—Kelly-Kendall-GaynorNov.
 806 Jailhouse Rock—Presley-TylerNov.
 Saddle the Wind—Taylor-LondonDec.
 Don't Go Near the Water—
 Ford-Scala (C'Scope)Dec.
 I Accuse—Ferrer-Walbrooknot set

Paramount Features

(1501 Broadway, New York 18, N. Y.)

1956-57

5609 The Buster Keaton Story—O'Connor-Blythe....May
 5610 Gunfight At the O.K. Corral—
 Lancaster-Douglas-FlemingMay
 R5614 For Whom the Bell Tolls—reissueMay
 5611 The Lonely Man—Palance-PerkinsJune
 5612 Beau James—Hope-Douglas-MilesJuly
 5613 The Delicate Delinquent—Lewis-McGavinJuly
 5616 Loving You—Presley-ScottJuly
 5615 Omar Khayyam—Wilde-PagetAug.

1957-58

5701 Stowaway Girl—Howard-MarinelliSept.
 5702 Short Cut to Hell—Ivers-BishopSept.
 5703 Mister Rock and Roll—Alan FreedSept.
 R5731 Sailor Beware—reissueSept.
 R5732 Jumpin Jacks—reissueSept.
 5704 The Devil's Hairpin—Wilde-WallaceOct.
 5705 The Joker is Wild—Sinatra-CrainOct.
 5706 Hear Me Good—March-RossOct.
 5707 Zero Hour—Andrews-Darnell-HaydenNov.
 5708 The Tin Star—Fonda-Perkins-PalmerNov.
 5709 Sad Sack—Lewis-WayneDec.

Rank Film Distr. of America Features

(729 Seventh Ave., New York 19, N. Y.)

Reach for the Sky—Kenneth MoreJune
 Out of the Clouds—Steel-BeattyJune
 Checkpoint—Anthony SteelJune
 The Black Tent—Steel-SindenJuly
 The Third Key—Jack HawkinsJuly
 Triple Deception—Craig-ArnallJuly
 Value for Money—Gregson-DorsJuly
 The Gentle Touch—Baker-LeeAug.
 An Alligator Named Daisy—Sinden-DorsOct.
 The Spanish Gardener—Bogarde-WhitelyOct.
 As Long as They're Happy—Buchanan-ScottNov.
 Pursuit of the Graf Spee—Gregson-QuayleNov.

Republic Features

(1740 Broadway, New York 19, N. Y.)

5611 The Weapon—Cochran-ScottMay 17
 5612 Time is My Enemy—Price-AshersonMay 24
 5613 The Lawless Eighties—
 Crabbe-Smith (Naturama)May 31
 5620 The Quiet Man—reissueMay 31
 5615 Journey to Freedom—Scott-AumontJune 14
 5660 Beginning of the End—Graves-CastleJune 28
 5661 The Unearthly—Carradine-HayesJune 28
 5617 Last Stagecoach West—
 Davis-Castle (Naturama)July 15
 5614 Pawnee—Montgomery-Williams-Albright ..Sept. 7
 5619 Taming Sutton's Gal—
 Lupton-Talbott (Naturama)Sept. 15
 5621 The Wayward Girl—
 Henderson-Walker (Naturama)Sept. 22
 5618 Operation Conspiracy—Friend-Mackenzie ..Sept. 27
 5616 Hell Canyon Outlaws—Robertson-Keith ...Oct. 6
 5622 Panama Sal—Verdugo-Kemmer (Naturama).Oct. 18
 Raiders of Old California—Davis-Whelan ..Nov. 1
 The Crooked Circle—
 Smith-Spain (Naturama)Nov. 8
 Thunder Over Tangier—Hutton-Gastoni ...Nov. 22
 Gunfight at Indian Gap—
 Ralston-Macready (Naturama)Nov. 29
 Hell Ship Mutiny—Hall-CarradineDec. 6

Twentieth Century-Fox Features

(444 W. 56th St., New York 19, N. Y.)

718-7 The Restless Breed—Brady-BancroftMay
 717-9 The Way to the Gold—
 North-Sullivan (C'Scope)May
 716-1 Badlands of Montana—
 Reason-Dean (Regalscope)May
 720-3 Wayward Bus—Mansfield-O'Brien (C'Scope).June
 721-1 Island in the Sun—all-star cast (C'Scope)....June
 722-9 Lure of the Swamp—
 Parker-Thompson (Regalscope)June
 705-4 Two Grooms for a Bride—Bruce-CarrollJuly
 723-7 Bernardine—Moore-Boone (C'Scope)July
 726-0 The Abductors—McLaglen-Spain (Regalscope).July
 727-8 An Affair to Remember—
 Kerr-Grant (C'Scope)July
 724-5 God Is My Partner—
 Brennan-Hoyt (Regalscope)July
 731-0 Apache Warrior—
 Powers-Richards (Regalscope)July
 735-1 Hell on Devil's Island—
 Dantine-Talman (Regalscope)Aug.
 732-8 Will Success Spoil Rock Hunter?—
 Mansfield-RandallAug.
 725-2 A Hatful of Rain—Saint-Murray (C'Scope)..Aug.
 737-7 Sea Wife—Burton-Collins (C'Scope)Aug.
 733-6 The Unknown Terror—
 Richards-Powers (Regalscope)Sept.
 734-4 Back from the Dead..
 Franz-Castle (Regalscope)Sept.
 736-9 40 Guns—Stanwyck-Sullivan (C'Scope)Sept.
 738-5 The Sun also Rises—
 Gardner-Power-Flynn (C'Scope)Sept.
 739-3 Copper Sky—Morrow-Gray (Regalscope)Sept.
 740-1 The Deerslayer—
 Barker-Tucker-Moreno (C'Scope)Sept.
 743-5 No Down Payment—
 Wynter-Hunter (C'Scope)Oct.
 747-6 3 Faces of Eve—
 Woodward-Wayne-Cobb (C'Scope)Oct.
 749-2 Ride a Violent Mile—
 Raymond-Morris (Regalscope)Oct.
 746-8 The Abominable Snowman—Tucker-Cushing..Oct.
 742-7 Young and Dangerous—
 Gentle-Damon (Regalscope)Oct.
 750-0 Ghost Diver—Craig-Totter (Regalscope)Oct.
 741-9 Rockabilly Baby—Field-KennedyOct.
 745-0 Stopover Tokyo—Wagner-Collins (C'Scope)..Nov.
 755-9 April Love—Boone-JonesNov.
 748-4 Under Fire—Reason-Morgan (Regalscope)...Nov.
 751-8 Kiss Them for Me—Grant-MansfieldDec.
 Fraulein—Wynter-Ferrer (C'Scope)Dec.
 A Farewell to Arms—Jones-Hudson (C'Scope).Dec.
 752-6 Plunder Road—Raymond-Morris (Regalscope).Dec.
 753-4 Escape from Red Rock—
 Donlevy-Flippen (Regalscope)Dec.

United Artists Features

(729 Seventh Ave., New York 19, N. Y.)

Sweet Smell of Success—Lancaster-CurtisJune
 The Monster That Challenged the World—
 Holt-DaltonJune
 Saint Joan—Sebring-WidmarkJune
 Bayou—Graves-MilanJune
 The Vampire—Beal-GrayJune
 The Big Caper—Calhoun-CostaJune
 Trooper Hook—McCrea-StanwyckJune
 Pride and the Passion—
 Grant-Sinatra-LorenJuly
 Hidden Fear—Payne-NagelJuly
 Outlaw's Son—Clark-DrewJuly
 Bop Girl Goes Calypso—Tyler-Mary Kaye TrioJuly
 Buckskin Lady—Medina-DenningJuly
 The Monte Carlo Story—Dietrich-DeSicaAug.
 Valerie—Ekberg-SteeleAug.
 The Fuzzy Pink Nightgown—Russell-MeekerAug.
 Jungle Heat—Barker-BlanchardAug.
 Lady of Vengeance—Dennis O'KeefeAug.
 My Gun is Quick—Bray-BlakeAug.
 Gunsight Ridge—McCrea-StevensSept.
 Ambassador Satchmo—Louis ArmstrongSept.
 Street of Sinners—Montgomery-PayeSept.
 Chicago Confidential—Keith-GarlandSept.
 Enemy from Space—Brian DonlevySept.
 The Careless Years—Stockwell-TrundySept.
 The Girl in Black Stockings—Barker-BancroftOct.
 Hell Bound—Russell-BlairOct.
 Time Limit—Widmark-BaschartOct.

Universal-International Features

(445 Park Ave., New York 22, N. Y.)

1956-57

5717	The Young Stranger—McArthur-Hunter	May
5718	The Girl in the Kremlin—Barker-Gabor	May
5719	The Deadly Mantis—Stevens-Talton	May
5720	Man Afraid—Nader-Thaxter (C'Scope)	June
5721	The Kettles on Old MacDonald's Farm— Marjorie Main	June
5722	Public Pigeon No. 1—Skelton-Blair	June
5723	Joe Butterfly—Murphy-Nader (C'Scope)	July
5724	Tammy and the Bachelor— Reynold-Nielsen (C'Scope)	July
5725	Night Passage—Stewart-Murphy	Aug.
5727	The Land Unknown— Mahoney-Smith (C'Scope)	Aug.
5726	Midnight Story—Curtis-Pavan (C'Scope)	Aug.
5728	Interlude—Allyson-Brazzi (C'Scope)	Sept.
5729	Run of the Arrow—Steiger-Montiel	Sept.
5730	Joe Dakota—Mahoney-Patten	Sept.
5731	That Night—Beal-Dabney	Sept.
5732	Jet Pilot—Wayne-Leigh	Sept.
5733	Man of 1,000 Faces— Cagney-Malone (C'Scope)	Oct.
5734	Quantz—MacMurray-Malone (C'Scope)	Oct.
5735	The Unholy Wife—Dors-Steiger	Oct.

1957-58

5801	Slaughter on Tenth Avenue—Egan-Sterling	Nov.
5802	Slim Carter—Mahoney-Adams	Nov.
5803	Escapade in Japan—Wright-Mitchell	Nov.
5804	Doctor at Large—British cast	Nov.
5805	The Monolith Monsters—Williams-Albright	Dec.
5806	Love Slaves of the Amazon—Taylor-Segale	Dec.
5807	My Man Godfrey—Allyson-Niven	Dec.
5808	The Violators—Arthur O'Connell	Dec.

Warner Bros. Features

(321 W. 44th St., New York 18, N. Y.)

1956-57

615	Shoot Out At Medicine Bend— Scott-Craig-Dickinson	May 4
612	The Counterfeit Plan—Scott-Castle	May 11
613	Untamed Youth—Van Doren-Russell	May 18
4912	Deep Adventure—Ross Allen (46 min.)	May 25
616	A Face in the Crowd—Griffith-Neal	June 1
617	The D.I.—Jack Webb	June 22
618	The Prince and the Showgirl— Monroe-Olivier	July 6
619	X The Unknown—Dean Jagger	July 13
620	The Curse of Frankenstein—British cast	July 20
621	Band of Angels—Gable-DeCarlo	Aug. 3
622	Rising of the Moon—Irish cast	Aug. 10
623	The James Dean Story—documentary	Aug. 17

1957-58

701	The Pajama Game—Day-Raitt-Haney	Aug. 31
702	Black Patch—Montgomery-Brewster	Sept. 14
703	Johnny Trouble—Barrymore-Kellaway	Sept. 21
704	The Helen Morgan Story— Blyth-Newman (C'Scope)	Oct. 5
705	The Black Scorpion—Denning-Corday	Oct. 19
706	The Story of Mankind—Colman-Coburn	Nov. 9
	Woman in the Dressing Gown—British cast	Nov. 23

SHORT SUBJECT RELEASE SCHEDULE

Columbia—One Reel

1956-57

1755	Matador Magoo— Mr. Magoo (C'Scope) (6 m.)	May 30
1855	Meet the Photoplay Winners— Screen Snapshots (10 m.)	May 30
1807	Panama Playland—Sports (9 m.)	May 30
1612	Grape Nitty—Favorite (reissue) (6 m.)	June 6
1956	The China Doll— Cavalcade of B'way (reissue) (11 m.)	June 13
1613	Swing Monkey Swing— Favorite (reissue) (8 m.)	June 20
1856	The Mocambo Party— Screen Snapshots (10 m.)	June 27
1756	Mr. Magoo Breaks Par— Mr. Magoo (6½ m.)	June 27
1808	Anglin' Around—Sports (9 m.)	June 27
1556	Candid Microphone No. 2 (reissue) (11 m.)	July 4
1614	Two Lazy Crows— Favorite (reissue) (7 m.)	July 4

1615	Indian Serenade— Favorite (reissue) (8 m.)	July 18
1757	Magoo's Glorious Fourth— Mr. Magoo (C'Scope) (6 m.)	July 25
1809	Wrestling Knights—Sports (9 m.)	July 25
1758	Magoo's Masquerade— Mr. Magoo (C'Scope) (6 m.)	Aug. 15

1957-58

2551	Candid Microphone No. 3 (reissue) (10 m.)	Sept. 5
2601	The Miner's Daughter— Favorite (reissue) (6½ m.)	Sept. 12
2951	Havana Madrid— Cavalcade of B'way (reissue) (10 m.)	Sept. 19
2751	Magoo Saves the Bank— Mr. Magoo (C'Scope) (6½ m.)	Sept. 26
2851	Hollywood Glamour on Ice— Screen Snapshots	Oct. 3
2602	Big House Blues— Favorite (reissue) (7 m.)	Oct. 10
2752	Rock Around Magoo—Mr. Magoo	Oct. 24
2801	Champion Stunt Drivers—Sports	Oct. 24
2603	Giddyap—Favorite (reissue) (6½ m.)	Nov. 7
2952	New York After Midnight— Cavalcade of B'way (reissue) (11 m.)	Nov. 14
2604	Snowtime—Favorite (reissue) (7 m.)	Nov. 21
2753	Magoo's Moose Hunt—Mr. Magoo	Nov. 28

Columbia—Two Reels

1956-57

1436	Mr. Wright Goes Wrong— Favorite (reissue) (19 m.)	June 6
1160	The Green Archer—Serial (reissue) (15 ep.)	June 13
1408	Guns A Poppin'—3 Stooges (16½ m.)	June 13
1443	Arrivederci—Featurette (C'Scope) (19 m.)	June 27

1957-58

2401	Horsing Around—3 Stooges (15½ m.)	Sept. 12
2421	A Pinch in Time— Hugh Herbert (reissue) (16 m.)	Sept. 16
2120	The Vigilante—Serial (reissue) (15 ep.)	Sept. 26
2431	He's in Again— Gus Schilling (reissue) (16½ m.)	Oct. 10
2402	Rusty Romeos—3 Stooges (16½ m.)	Oct. 17
2411	Tricky Chicks—Featurette (16½ m.)	Oct. 24
2441	Land of Laughter— Featurette (C'Scope) (15 m.)	Oct. 31
2422	Nursie Behave— Vera Vague (reissue) (15½ m.)	Nov. 7
2432	Sappy Pappy— Andy Clyde (reissue) (16 m.)	Nov. 28

Metro-Goldwyn-Mayer—One Reel

1956-57

W-877	The Peachy Cobbler— Cartoon (reissue) (7 m.)	May 24
C-841	Feedin' the Kiddie— C'Scope Cartoon (8 m.)	June 17
W-878	The Framed Cat— Cartoon (reissue) (7 m.)	June 21
C-842	Seat Cats—C'Scope Cartoon (7 m.)	July 26

1957-58

C-931	Mucho Mouse—C'Scope Cartoon (7 m.)	Sept. 6
W-961	Out-Foxed—Cartoon (reissue) (8 m.)	Sept. 6
W-962	Jerry and the Lion— Cartoon (reissue) (7 m.)	Sept. 20
C-932	Blackboard Jumble— C'Scope Cartoon (7 m.)	Oct. 4
W-963	Goldilocks and the 3 Bears— Cartoon (reissue) (11 m.)	Oct. 11
C-933	Tom's Photo Finish— C'Scope Cartoon (7 m.)	Nov. 1
W-964	Texas Tom—Cartoon (reissue) (7 m.)	Nov. 8
W-965	The Fishing Bear— Cartoon (reissue) (8 m.)	Nov. 29
C-934	One Droopy Knight— C'Scope Cartoon (7 m.)	Dec. 6
W-966	Tom & Jerry in the Hollywood Bowl— Cartoon (reissue) (7 m.)	Dec. 20
C-935	Happy Go Ducky— C'Scope Cartoon ((7 m.)	Jan. 3
W-967	The Milky Way— Cartoon (reissue) (8 m.)	Jan. 17
W-968	The Midnight Snack— Cartoon (reissue) (9 m.)	Jan. 31

Paramount—One Reel

P16-5	Mr. Money Gags—Noveltoon (7 m.)	June 7
H16-3	Sky Scrappers— Herman & Katnip (6 m.)	June 14
E16-7	Spree Lunch—Popeye (6 m.)	June 21
P16-6	L'Amour the Merrier—Noveltoon (6 m.)	July 5
B16-5	Ghost of Honor—Casper (6 m.)	July 19
E16-8	Spooky Swabs—Popeye (6 m.)	Aug. 9
H16-4	From Mad to Worse— Herman & Katnip (6 m.)	Aug. 16
B16-6	Ice Cream—Casper (6 m.)	Aug. 30

1957-58

E17-1	Tops in the Big Top—Popeye (6 m.)	Sept. 6
E17-2	Wotta Knight—Popeye (7 m.)	Sept. 6
E17-3	Tar with a Star—Popeye (7 m.)	Sept. 6
E17-4	How Green Was My Spinach— Popeye (7 m.)	Sept. 6
E17-5	Fistic Mystic—Popeye (7 m.)	Sept. 6
E17-6	Safari So Good—Popeye (7 m.)	Sept. 6
E17-7	Barking Dogs Don't Fite (7 m.)	Sept. 6
E17-8	Baby Wants Spinach—Popeye (7 m.)	Sept. 6
S17-1	Deep Boo Sea—Cartoon (7 m.)	Sept. 13
S17-2	Spunky Skunky—Cartoon (7 m.)	Sept. 13
S17-3	Cat-Choo—Cartoon (7 m.)	Sept. 13
S17-4	Audrey the Rainmaker—Cartoon (8 m.)	Sept. 13
S17-5	Cat Tamale—Cartoon (7 m.)	Sept. 13
S17-6	By Leaps and Hounds—Cartoon (8 m.)	Sept. 13
S17-7	Scout Yellow—Cartoon (8 m.)	Sept. 13
S17-8	Cat Carson Rides Again—Cartoon (7 m.)	Sept. 13
S17-9	The Awful Tooth—Cartoon (7 m.)	Sept. 13
S17-10	Law and Audrey—Cartoon (7 m.)	Sept. 13
S17-11	City Kitty—Cartoon (7 m.)	Sept. 13
S17-12	Clown on the Farm—Cartoon (7 m.)	Sept. 13
(Ed. Note: All shorts in the above E17 and S17 series are reissues.)		
P17-1	Possum Pearl—Noveltoon (6 m.)	Sept. 20
P17-2	Jumping with Toy—Noveltoon (6 m.)	Oct. 4
P17-3	Jolly the Clown—Noveltoon (6 m.)	Oct. 25
B17-1	Boo Bop—Casper (7 m.)	Nov. 11
H17-1	One Funny Knight— Herman & Katnip (6 m.)	Nov. 22
P17-4	Cock-A-Doodle Dino—Noveltoon (6 m.)	Dec. 6

Twentieth Century-Fox—One Reel

7706-5	Guardians of the North— Movietone (C'Scope) (8 m.)	June
5706-7	Shove Thy Neighbor— Terrytoon (C'Scope) (7 m.)	June
5736-4	Beauty on the Beach— Terrytoon (reissue) (7 m.)	June
5707-5	Clint Clobber's Cat— Terrytoon (C'Scope) (6 m.)	July
5737-2	All This and Rabbit Stew— Terrytoon (reissue) (7 m.)	July
7707-3	Tempo of Tomorrow— Movietone (C'Scope) (9 m.)	July
7708-1	Swamp Boat Sports— Movietone (C'Scope) (9 m.)	Aug.
5708-3	Flebus—Terrytoon (C'Scope) (7 m.)	Aug.
5738-0	Beaver Trouble—Terrytoon (reissue) (7 m.)	Aug.
7709-9	Midway Medley—Movietone (C'Scope)	Sept.
5739-8	Goons from the Moon— Terrytoon (reissue) (7 m.)	Sept.
7710-7	Journey Through Ceylon— Movietone (C'Scope)	Oct.
5740-6	Nutsy in Squirrel Crazy— Terrytoon (reissue) (7 m.)	Oct.
7711-5	Trotters and Pacers—Movietone (C'Scope)	Nov.
5741-4	The Helpful Geni— Terrytoon (reissue) (7 m.)	Nov.
7712-3	Legend of the Orient—Movietone (C'Scope)	Dec.
5742-2	Mighty Mouse in Injun Trouble— Terrytoon (reissue) (7 m.)	Dec.

Universal—One Reel

3617	The Unbearable Salesman—Cartune (7 m.)	June 3
3695	Your Zoo—Variety View (9 m.)	June 17
3618	International Woodpecker—Cartune (7 m.)	July 1
3676	The Lion Dancers—Color Parade (9 m.)	July 1
3696	What is a Safari—Variety View (9 m.)	July 15
3619	To Catch a Woodpecker—Cartune (7 m.)	July 29
3620	Goofy Gardner—Cartune (7 m.)	Aug. 26

3697	Hot Reel—Variety View (9 m.)	Aug. 26
3677	Hurray All Boats— Color Parade (9 m.)	Sept. 2
3621	Round Trip to Mars—Cartune (7 m.)	Sept. 23
3698	Brooklyn Goes to New Orleans— Variety View (9 m.)	Sept. 23
3678	A Brief Case—Color Parade (9 m.)	Oct. 14
3622	The Big Snooze—Cartune (7 m.)	Oct. 21
3623	Dopy Dick, The Pink Whale (7 m.)	Nov. 18

Universal—Two Reels

3658	Record Hop—Musical (15 m.)	June 3
3659	Salute to Song—Musical (15 m.)	July 1
3602	So Proudly We Hail—Special (C'Scope)	July 8
3660	Taps and Tunes—Musical (15 m.)	July 29
3661	Rolling in Rhythm—Musical (15 m.)	Aug. 19

Vitaphone—One Reel

1956-57

4715	Steal Wool—Merrie Melody (7 m.)	June 8
4311	Each Dawn I Crow— Hit Parade (reissue) (7 m.)	June 15
4716	Boston Quackie—Merrie Melody (7 m.)	June 22
4312	Bad Ol' Putty Tat— Hit Parade (reissue) (7 m.)	June 29
4729	What's Opera Doc?—Bugs Bunny (7 m.)	July 6
4717	Tabasco Road—Merrie Melody (7 m.)	July 20
4403	Tales of the Black Forest—Special	July 27
4504	Alpine Glory—Scope Gem	Aug. 3
4718	Birds Anonymouse—Looney Tune (7 m.)	Aug. 10
4719	Bucking the Devil—Looney Tune (7 m.)	Aug. 17
4313	Hippity Hopper— Hit Parade (reissue) (7 m.)	Aug. 24
4730	Bugsy & Mugsy—Bugs Bunny (7 m.)	Aug. 31

1957-58

5301	Hare Splitter—Hit Parade (reissue) (7 m.)	Sept. 7
4720	Zoom and Bored—Looney Tune (7 m.)	Sept. 14
5302	Pop 'im Up—Hit Parade (reissue) (7 m.)	Sept. 21
4721	Greedy for Tweety—Looney Tune (7 m.)	Sept. 28
4722	Touche and Go—Looney Tune (7 m.)	Oct. 12
5303	His Bitter Half— Hit Parade (reissue) (7 m.)	Oct. 19
5715	Show Biz Bugs—Bugs Bunny (7 m.)	Nov. 2
5304	The Leghorn Blows at Midnight— Hit Parade (reissue) (7 m.)	Nov. 9
5701	Mouse-taken Identity— Merrie Melody (7 m.)	Nov. 16
5702	Gonzales Tamales—Looney Tune (7 m.)	Nov. 30
5305	The Pest That Came to Dinner— Hit Parade (reissue) (7 m.)	Dec. 7
5716	Rabbit Romeo—Bugs Bunny (7 m.)	Dec. 14
5306	Hypo Chondri Cat— Hit Parade (reissue) (7 m.)	Dec. 28

Vitaphone—Two Reels

1956-57

4103	Blue Danube—Scope Gem	July 13
------	-----------------------	---------

NEWSWEEKLY NEW YORK RELEASE DATES

News of the Day

212	Wed. (E)	Oct. 2
213	Mon. (O)	Oct. 7
214	Wed. (E)	Oct. 9
215	Mon. (O)	Oct. 14
216	Wed. (E)	Oct. 16
217	Mon. (O)	Oct. 21
218	Wed. (E)	Oct. 23
219	Mon. (O)	Oct. 28
220	Wed. (E)	Oct. 30
221	Mon. (O)	Nov. 4
222	Wed. (E)	Nov. 6
223	Mon. (O)	Nov. 11
224	Wed. (E)	Nov. 13
225	Mon. (O)	Nov. 18
226	Wed. (E)	Nov. 20

Fox Movietone News

83	Friday (O)	Oct. 4
84	Tues. (E)	Oct. 8
85	Friday (O)	Oct. 11
86	Tues. (E)	Oct. 15
87	Friday (O)	Oct. 18
88	Tues. (E)	Oct. 22
89	Friday (O)	Oct. 25

90	Tues. (E)	Oct. 29
91	Friday (O)	Nov. 1
92	Tues. (E)	Nov. 5
93	Friday (O)	Nov. 8
94	Tues. (E)	Nov. 12
95	Friday (O)	Nov. 15
96	Tues. (E)	Nov. 19
97	Friday (O)	Nov. 22

Universal News

80	Thurs. (E)	Oct. 3
81	Tues. (O)	Oct. 8
82	Thurs. (E)	Oct. 10
83	Tues. (O)	Oct. 15
84	Thurs. (E)	Oct. 17
85	Tues. (O)	Oct. 22
86	Thurs. (E)	Oct. 24
87	Tues. (O)	Oct. 29
88	Thurs. (E)	Oct. 31
89	Tues. (O)	Nov. 5
90	Thurs. (E)	Nov. 7
91	Tues. (O)	Nov. 12
92	Thurs. (E)	Nov. 14
93	Tues. (O)	Nov. 19
94	Thurs. (E)	Nov. 21

HARRISON'S REPORTS

Yearly Subscription Rates:

United States\$15.00
U. S. Insular Possessions. 16.50
Canada 16.50
Mexico, Cuba, Spain..... 16.50
Great Britain 17.50
Australia, New Zealand,
India, Europe, Asia 17.50
35c a Copy

1270 SIXTH AVENUE

New York 20, N. Y.

A Motion Picture Reviewing Service
Devoted Chiefly to the Interests of the Exhibitors

Its Editorial Policy: No Problem Too Big for Its Editorial
Columns, if It is to Benefit the Exhibitor.

Published Weekly by
Harrison's Reports, Inc.,
Publisher

P. S. HARRISON, Editor
AL PICOULT,
Managing Editor

Established July 1, 1919

Circle 7-4622

A REVIEWING SERVICE FREE FROM THE INFLUENCE OF FILM ADVERTISING

Vol. XXXIX

SATURDAY, OCTOBER 19, 1957

No. 42

THE ALLIED VIEWPOINT ON PARAMOUNT'S RETURN TO EXHIBITION

(Editor's Note: Paramount's re-entry into exhibition through its acquisition of the Esquire Theatre in Chicago was the subject of a special bulletin that was issued last week to the membership of National Allied by Abram F. Myers, the organization's general counsel and board chairman.)

Because this Paramount move could have a ruinous effect on the future well being of the independent exhibitors, and because Mr. Myers' keen and perceptive analysis should be of interest to all exhibitors, whether or not they are members of Allied, HARRISON'S REPORTS is herewith reproducing it in full for the enlightenment of its subscribers. Incidentally, the bulletin is dated October 9, one day prior to the Washington conference called by the Department of Justice.)

Paramount's Strategem

Paramount's dead pan announcement that it has acquired the Esquire Theatre in Chicago was a good old-fashioned coup which can be admired for its adroitness even if one fears its possible effects and dislikes the motives behind it. It is not known when the decision to acquire the Esquire was made or when the deal was consummated, and neither point is essential. The important feature was the timing of the announcement and, from Paramount's standpoint, that could not have been better. It crashed into the headlines on the eve of a conference called by the Department of Justice to consider whether the decrees in the Paramount Case should be amended to permit the divorced circuits to produce and distribute motion pictures in competition with the established film companies, including Paramount.

The request made by Allied and T.O.A. to the Department of Justice to permit the divorced circuits to make pictures under certain restrictions in order to relieve the product shortage was discussed at the hearing before the Senate Small Business Committee in 1956. The Committee sided with the producers, saying:

"The proposal of Allied and T.O.A. does not, in the committee's opinion, provide an equitable solution. Under it, the divorced circuits would be permitted to integrate while at least three of the major distributors-producers would continue to be restricted as to entering the exhibition field. Furthermore, the circuits would be granted preemptive rights on the pictures they make. That is one of the evils that brought about the Paramount case in the first place. The dangers and inequities involved in this plan are too great. The committee therefore rejects the proposal and urges the Department of Justice to oppose it."

The spokesman for Paramount at the Committee hearings said very bluntly that if Paramount cannot make a proper deal for a picture it will not hesitate to acquire (he said "lease") a theatre. He added:

"And we are going to talk about it, and we are going to ask permission to do it, although there is nothing in our decree that prevents us from doing it."

"I am not saying to you that we will, I am saying that we haven't done it, but we have a legal right to do it."

Paramount's "Legal Right"

The consent decree relating to Paramount was entered before the Supreme Court had affirmed the District Court's ruling in favor of divorcement. While the Department of Justice held out for that remedy it is probable that its staff was not confident that divorcement would be ordered. Consequently, the Paramount decree contains two loopholes not found in the Loew's, Fox and Warner decrees. If these were intentional, the purpose must have been to sign up Paramount for divorcement for its effect on the other defendants and in the Court. The first loophole is that the

decree contains no injunction against acquiring theatres after divorcement has been effected. The second is that it contains no injunction to prevent the divorced Paramount theatre circuit from engaging in production and distribution.

Therefore, the spokesman for Paramount was technically accurate in his reference to the decree: it contains no specific injunction against acquiring theatres. That, however, does not justify his broad claim of a legal right to do so. It leaves open the question of good faith compliance with the company's declared purpose in entering into the decree. Also, it leaves open the question of the legality of such acquisitions under the general law as distinguished from the law of the case.

The preamble to the Paramount decree which contains the declaration of purpose and constituted the inducement to the Government to agree to it and upon which the Court approved it, contains the following:

"The Paramount defendants, having represented to the plaintiff and to this Court that they propose, for the purpose of avoiding discrimination against other exhibitors and distributors, promoting substantial independent theatre competition for Paramount theatres and promoting competition in the distribution of films generally (1) to divorce their domestic exhibition business from their production and distribution business, (2) to divest Paramount Pictures, Inc. and the divorced exhibition business of all interest in a minimum of 774 theatres, and (3) to subject themselves and said divorced distribution and exhibition business to injunctive provisions, all as hereinafter set forth; and that accordingly they propose to adopt prior to April 19, 1949, a plan of reorganization which will have as its purpose and effect the complete divorcement of the ownership and control of all the theatre assets of Paramount Pictures, Inc. located in the United States from all other assets of the Paramount defendants . . ."

Coming to the general law, and bearing in mind Paramount's partiality for roadshows, merchandising engagements and the special handling of pictures, it is probable that Paramount will want to put its better than average pictures into the Esquire for an exclusive first-run to continue as long as the attendance holds up. That as a practical matter will give Paramount a monopoly of the exhibition of those pictures in the vast Chicago area. This includes not only the city proper, but also the populous suburban districts. The drawing area includes Hammond and Gary, Indiana, and the effects of this regional monopoly will be felt across state lines. These circumstances lead us to think that Paramount's legal right to acquire theatres and do with them as it sees fit, is far from clear.

Effect Upon the Conference

Whether Paramount really wants the Esquire or any other theatres, or whether it merely meant to toss a bombshell into Thursday's conference, we may never learn. If the latter, the expectation probably is to force those who advocate allowing the circuits to produce pictures to a difficult choice. What Paramount apparently is saying, in effect, is this: "If the circuits want to make and distribute pictures, then in fairness we must have the right to own theatres." If Paramount goes into the theatre business, then Loew's, 20th Century and Warner Bros. will undoubtedly seek modifications to permit them to do likewise. That would pose a tough problem for the circuits; it might be an even tougher one for the independent exhibitors.

The question is not a new one to Allied. Allied took a stand on the question more than a year ago when it was reported that Paramount was, in effect, leasing theatres for exhibitions of "The Ten Commandments." It has held to that position ever since and it is summed up in the following paragraph in a recent statement by the General Counsel:

(Continued on back page)

**"The Tin Star" with Henry Fonda,
Anthony Perkins and Betsy Palmer**
(Paramount, November; time, 93 min.)

Good western fare is offered in "The Tin Star," which should do better at the box-office than most westerns because of the presence of Henry Fonda and Anthony Perkins in the leading roles. Centering around a retired sheriff who educates a newly-appointed young sheriff in the art of drawing, shooting and handling himself, the story itself offers little that is unusual, but it has been given a good treatment and holds one's attention throughout. The action is rather slow in the first half, which is concerned with the development of the relationship between Fonda and Perkins, as well as the strong feeling that grows up between Fonda, Michel Ray, a half-breed boy, and Betsy Palmer, as the lad's widowed white mother, who is ostracized by the bigots in town because she had been married to an Indian. It speeds up and becomes exciting and suspenseful in the second half, where Fonda helps the inexperienced Perkins to capture two killers and get them into jail against the opposition of an organized lynching party. The direction and acting are competent, and the characterizations interesting:—

Fonda, a hardened ex-sheriff and bounty hunter, brings an outlaw's body to a frontier town to collect the reward money. The townspeople, including Perkins, the new sheriff, treat him with disdain. Through no desire of his own, Fonda saves Perkins' life when he is drawn into a showdown of strength between the sheriff and Neville Brand, a power-seeking gunman. Unable to find lodgings in town, Fonda finds room and board in the home of little Michel, with whom he had struck up a friendship, and who widowed mother (Betsy Palmer) was considered an outcast because she had been married to an Indian. Compelled to stay in town for a week pending approval of his reward claim, Fonda, remembering his own nightmarish experiences as a green sheriff, takes it upon himself to "educate" Perkins in the art of keeping law and order without taking unnecessary risks. Perkins is a willing student, for like Fonda, he knew that sooner or later there would be showdown between him and Brand. The showdown is brought about by the murder of John McIntire, the town's beloved old doctor, by two gunmen. When their identity becomes known, Perkins insists upon capturing them alive and giving them a fair trial, but Brand incites a posse to bring them back dead or alive. The killers elude the posse and hole up in a canyon, where they are found by Fonda and Perkins. With Fonda's help, Perkins captures them alive and takes them to jail, but a mob led by Brand insists upon lynching them. The situation resolves itself into a showdown between Perkins and Brand, with Perkins emerging the victor as a result of Fonda's teachings. It ends with Fonda leaving town with Betsy and her boy, confident that Perkins now was fully capable of handling law-breakers.

It was produced by William Perlberg and George Seaton, and directed by Anthony Mann from a screenplay by Dudley Nichols, based on a story by Barney Slater and Joel Kane. Family.

**"Jailhouse Rock" with Elvis Presley
and Judy Tyler**
(MGM, November; time, 96 min.)

The Elvis Presley fans undoubtedly will find "Jailhouse Rock" the type of picture they want to see their idol in because he is given ample opportunity to sing some half-dozen rock-n-roll songs in a style that seems to make their hearts flutter. Although he is far from a finished actor, Presley continues to show improvement and does fairly well in a somewhat unsympathetic characterization, which has him pushing his way to stardom in the music world and in Hollywood by basing his actions on the philosophy that people are mean and dishonest and must be dealt with ruthlessly. Presley is given good support by the late Judy Tyler as a young publicity gal who gets him started on the road to fame and who makes him see the error of his ways when he gets a big head and starts to humiliate people. An interesting characterization is turned in by Mickey Shaughnessy as a shrewd convict who teaches Presley not to give any quarter but who is unable to tolerate his abusiveness when he gets out of jail and becomes his aide. The story is synthetic, but it has been given good direction and fits Presley's personality:—

Sentenced to prison for manslaughter after killing a man in a barroom fight, Presley, a pleasant but quick-

tempered young fellow, shares a cell with Shaughnessy, who teaches him how to strum a guitar and sing, and warns him not to be too trusting with people. Presley becomes an accomplished singer by the time he is released from jail, and at an unsuccessful audition in a night club he meets up with Judy, who recognizes his talent and persuades him to make a recording for submission to a large record company. The recording is accepted for consideration by the company, which double-crosses Presley by having the song recorded by one of its famed singing stars, copying his style and rhythm. Furious, Presley decides to start a record company of his own and he makes a success of it with the aid of Judy's efficient exploitation campaigns. The money starts to roll in and Presley expands the business by giving partnership interests to people who can help him, including Judy, but making sure that he retains the controlling interest. With his fame reaching new heights, Presley goes in for high living and his romantic interest in Judy begins to fade. He is eventually signed to appear in pictures, and Shaughnessy, who had become his right-hand man, finds himself constantly humiliated. Presley's abusiveness becomes intolerable to Shaughnessy when he behaves badly toward Judy. He gives Presley a beating and accidentally injures his larynx. Presley is rushed to a hospital and a question arises as to whether he will be able to sing again. An operation proves successful, however, and the experience brings him to the realization that he had been a heel. It ends with the relationship between him and Judy and Shaughnessy firmer than ever.

It was produced by Pandro S. Berman and directed by Richard Thorpe from a screenplay by Guy Trosper, based on a story by Ned Young. Family.

**"Young and Dangerous" with Mark Damon
and Lili Gentile**

(20th Century-Fox, Oct.; time, 78 min.)

Aside from being a good dramatic program entertainment, "Young and Dangerous" is noteworthy for its introduction in leading roles of Mark Damon and Lili Gentile, two talented newcomers, whose fine work in this picture augurs well for their screen future. Centering around Damon as a handsome but conceited and somewhat unsavory teenager who falls genuinely in love with Miss Gentile after he gets too fresh with her on their first date, the story is one of regeneration and of the romantic difficulties that have to be hurdled by the young lovers because Miss Gentile's parents misinterpret her association with Damon and forbid her to see him. A number of the situations are dramatically strong and, thanks to the expert direction, the youthful principals play their roles in natural and believable style. The picture is being made available with "Rockabilly Baby," which is reviewed elsewhere on these pages, and together they make up a double bill that should prove more than satisfying to the general run of movie-goers, particularly the younger crowd. The black-and-white photography, in Regalscope, is very good:—

Mark, son of a respectable doctor, is leader of a gang of young toughs whose interests are thrills, hot rods and girls. Handsome and notorious for his success with girls, Mark accepts the challenge when his friends bet him that he can get nowhere with Lili, a shy and reputable 17-year-old beauty. Lili, flattered when Mark approaches her, accepts a date with him, despite the misgivings of her parents (Dabbs Greer and Ann Doran), who were aware of Mark's unsavory reputation. The date ends in disaster when Lili quarrels with Mark for trying to take advantage of her and both are picked up by the police for supposedly necking on the beach in the early morning hours. As a result, Lili's parents forbid her to see him again. Mark secretly meets Lili on the following day, apologizes for his behavior and treats her with the respect she deserves. They fall genuinely in love and the relationship fires Mark with an ambition to go to college and make a decent life for himself. The opposition of Lili's parents, however, compel the youngsters to continue meeting secretly. Matters come to a head one evening when Lili's parents discover them together and her father slaps her in the belief that their relationship is a sordid one. Mark tells her father off in no uncertain terms and, as he rushes off after Lili to comfort her, it is indicated that her father realizes that he had misjudged the youngsters and that he will give their courtship his blessing.

It was produced and directed by William F. Claxton from a screenplay by James Landis. Family.

**"The Invisible Boy" with Richard Eyer,
Philip Abbott and Diane Brewster**
(MGM, October; time, 90 min.)

This science-fiction melodrama should have a particular appeal for the juvenile trade because it centers around the weird, thrilling and frequently comical adventures of a 10-year-old boy who activates a discarded robot and becomes its pal. Through the robot, whose mechanical brain is controlled by a "super-computer" machine, which contains all the world's knowledge and which is in turn controlled by an enemy from outer space, the youngster, well played by Richard Eyer, undergoes such experiences as a flight in a giant kite; a process that makes him invisible and enables him to play pranks on his parents and friends; and becoming a hostage in a rocket-satellite when his father, a top scientist, refuses to feed to the "super-computer" secret information that would make the Earth a slave of the enemy from outer space.

The completely incredible story has so many complex twists and turns that a synopsis is virtually impossible, but suffice it to say that it holds one's interest well, except in certain sequences where the characters resort to much scientific talk, most of which will not be comprehensible to the majority of movie-goers. The scenes in which the boy becomes invisible provokes much comedy of the "Topper" variety. There is considerable excitement in the closing sequences, where a squadron of soldiers, using all types of heavy artillery, are unable to prevent the robot from entering the rocket-satellite and taking off with the kidnapped lad. The launching of the rocket, the manner in which it keeps in contact with the Earth by means of television, the accidental way in which the boy changes the robot from an evil to a good force, hence destroying the "super-computer," have been handled in imaginative style. Although the picture does not rise above the level of program fare from the entertainment point of view, the production values are worthy of a top feature. There is no marquee value in the cast names.

It was produced by Nicholas Nayfack and directed by Herman Hoffman from a screenplay by Cyril Hume, based on a story by Edmund Cooper. Family.

"The Tiajuana Story" with Rodolfo Acosta
(Columbia, October; time, 72 min.)

A routine but fairly interesting program melodrama, dealing with the clean up of vice and corruption in the Mexican border town of Tiajuana. Based on fact, the story centers around a crusading newspaperman who combats the forces of evil with scathing editorial exposes that arouse public opinion, and who is murdered when he refuses to stop his relentless attacks. Rodolfo Acosta dominates the acting with his forceful portrayal of the courageous editor, and competent work is done by the other players, but the picture will need strong selling because no one in the cast means anything at the box-office:—

When a gentle Tiajuana schoolteacher is brutally beaten up by goons of a crime syndicate for squealing on a hoodlum who was using students to push narcotics, Acosta, a crusading editor who had long waged a battle against the syndicate, goes to the Club Matador to remonstrate with Paul Newland, local head of the syndicate, who used the club as a base of operations. Acosta is unceremoniously thrown out of the club by Newland's henchmen. Aware that Acosta would renew his editorial attacks, Newland applies pressure on Michael Fox, his publisher, by subtly threatening to harm his wife and daughter. As a result, Acosta is ordered to play down the story. When the school teacher dies from the beating, and when James Darren, an American teenager loses his life as an indirect result of being supplied with marijuana by the syndicate, Acosta, no longer able to contain his fury, arranges with Fox to buy up his contract and uses the money to establish a newspaper of his own. He fearlessly blasts the syndicate with front page editorials that influence public opinion, arousing the vice lords to a point where they hire a gunman to kill him. When Acosta is shot in his own home, the act disgusts Robert McQueeney, a basically decent American who operated the Club Matador for the syndicate. Conscience-stricken, he turns against the syndicate and, before Acosta dies, helps him to obtain the names of twenty-two local vice chiefs. This information leads to the arrest of Newland and his associates. After Acosta's funeral, Bobby Blake, his son, takes over the paper and vows to carry on the never-ending fight to clean up the sin-ridden border town.

It was produced by Sam Katzman and directed by Leslie Kardos from a screenplay by Lou Morheim. Adult fare.

**"Hear Me Good" with Hal March,
Merry Anders and Jean Willes**
(Paramount, October; time, 80 min.)

A mildly amusing comedy that should get by as a supporting feature. Obviously produced on a very low budget, the film's only player who might mean something at the box-office is Hal March, of TV fame. The story, which is filled with Runyonesque characters and dialogue, centers around March as a Broadway slicker who lives by his wits. There is not much to the plot, which is made up mostly of gag situations, few of which are genuinely funny. There is lots of talk and very little movement, with most of the action confined to one set — March's hotel room. The direction and acting are adequate:—

Searching for a dishonest dollar, March, a confidence man, and Joe E. Ross, his side-kick, decide to "fix" a beauty contest, bet on the prearranged winner and make a bundle. They choose Jean Willes, a hoodlum's moll, as the girl who should win and promote an entrance fee of \$500 from her. After March bribes the judges, complications arise when the hoodlum decides that he does not want Jean in the contest and sends two strong-arm men to retrieve the \$500. March stalls them and frantically starts looking for another girl. He finds a victim in Merry Anders, a pert and pretty girl and glibly persuades her to join the contest. Her innocence and direct honesty confuse him, however, and he finds himself falling in love with her. More complications arise when the hoodlum changes his mind and wants Jean back in the contest. When March declines, the hoodlum uses strong-arm methods on the judges to guarantee Jean's victory. March combats this move by dressing the unsuspecting Merry in a gown that disintegrates under the hot television lights, leaving her practically nude. This move wins the contest, but it leaves Merry thoroughly humiliated and brings March to the realization that he must lead a straight and honest life to be worthy of her.

Don McGuire wrote, produced and directed it. Hardly edifying for children.

**"Rockabilly Baby" with Virginia Field
and Douglas Kennedy**
(20th Century-Fox, Oct.; time, 82 min.)

A good program picture. It provides, not only a number of lively songs that are sung in pleasing style by the youthful players, but also an appealing story about life in a small town and its effect on a young woman and her two teenaged children, who move there to escape an honest but embarrassing past. The story itself is hardly novel, but it moves along at a steady clip and has good touches of comedy and human interest. The closing scenes, where the townspeople persuade the family to remain in the community after a local gossip almost succeeds in driving them away, are heartwarming. The direction and acting are highly competent, and the photography, in Regalscope, sharp and clear. The film also features the music of Les Brown and his orchestra:—

Accompanied by Gary Vinson and Judy Busch, her two teenaged children, Virginia Field settles in the town of Springville. The youngsters enroll at the local high school, where Gary, an expert swimmer, joins the water polo team and becomes its star. Judy becomes active in school affairs and strikes up a firm friendship with Marlene Willis, a shy but pleasant young girl. Sandy Wirth, a beautiful but flirtatious girl, makes a play for Gary, but the young lad sees through her wiles and shows a preference for the delighted Marlene. Meanwhile their mother becomes active in community affairs, attracts the attention of Douglas Kennedy, the school principal and handsome bachelor, and becomes firm friends with Ellen Corby, the town's aged and influential social leader, who supports her idea for a youth center. Irene Ryan, jealous because Virginia had replaced her as one of the community's leading ladies, decides to check up on her somewhat mysterious past. At the town's annual summer picnic, Virginia delights every one by arranging with Les Brown, an old friend, to appear with his famed band. During the festivities, Irene learns that Virginia had been a former fan dancer and uses the information to embarrass her. Humiliated, Virginia rushes home with her children and starts packing. Just as they prepare to leave, their car is surrounded by the townspeople, head by the Mayor and Miss Corby, who apologize for Miss Ryan's behavior and induce them to remain as permanent residents.

It was produced and directed by William F. Claxton from a screenplay by Will George and William Driskill. Family.

"It is easy to say that if the divorced circuits are permitted to produce and distribute pictures, the film companies should be allowed to operate theatres. This does not follow, however, because the purpose in relaxing the decrees in favor of the circuits would be to enable them to relieve a starved market and, hence, to promote trade and competition, whereas to permit film companies to acquire theatres, in view of their past history and present policies, would be to confer on them the power and opportunity to strangle competition and resume their march toward a complete monopoly of exhibition . . ."

It is Allied's position, therefore, that to permit the film companies to reengage in exhibition would be ruinous to the competition in exhibition that has been revived and nourished under the decrees, and, hence would be contrary to the purpose of the decrees and, hence, unlawful. It believes that to permit the circuits to engage in production and distribution, with proper safeguards, would promote competition and thus be consistent with the decrees and with the law.

Allied does not believe that granting the divorced circuits the permission requested by them makes it incumbent upon the Department of Justice to cancel the divorce provision of the decrees. It does not believe the independent exhibitors should be driven to an election in this matter. If at Wednesday's conference the Department of Justice should inform the exhibitors that they must make a choice, a serious issue would be raised which could not be finally determined in that forum. It would be an issue in which every exhibitor in the United States should have his say, especially those who might be exposed to the blight of the distributors' "showcase" theatres.

An Editorial Cabal?

After the October 10 meeting had been announced and within a period of one week the editors of three trade papers and the publisher of a "newsletter" came out in favor of sweeping revisions of the decrees in the Paramount Case.

In some of these there was a discernible attempt to secure support from exhibitors by misrepresenting the provisions of the decrees and their effect upon the business. Undeterred by any need for accuracy these editorial effusions charged the decrees with responsibility — (1) for the shrinkage of the market in all its branches; (2) for the sellers' market; (3) for the reduction in the quality of the output; (4) for the decrease in the number of pictures produced; (5) for higher rental terms, more percentage pictures and higher percentages; (6) for competitive bidding; (7) that the "picture-by-picture" provision has made film buying more difficult and more costly.

The main criticisms are directed against the abolishment of compulsory block-booking (the qualifying adjective being ignored) and the divorce provisions. Almost invariably these editorial critics read into the decrees a requirement that films shall be offered "picture-by-picture" when no such provision is contained therein. They never refer to the provision which expressly permits the making of franchise agreements (group selling) "for the purpose of enabling an independent exhibitor to operate a theatre in competition with a (circuit) theatre." And they never try to explain what bearing the divorce provisions have upon the product shortage and other difficulties cited, because they cannot do so. Divorcement left just as many theatres in operation, with the same amount of playing time, as existed prior to the decrees. Grave difficulties have arisen due to television, changes in the public taste in amusements, increased operating costs and other causes, but these are not traceable to the court orders.

It may be that these kindred editorials sprang from isolated cerebrations and that the editors did not receive nudges from a common source. It is possible for four horses to run a dead heat. The point which Allied members will ponder is that all these questions involving the decrees have arisen in so short a period of time and seem to be timed for the forthcoming conference. Perhaps the exhibitors had better brace themselves against an all-out assault on the decrees looking to their nullification. It seems to be in the wind.

More Questions for Kiamasha

So far as the current debate is concerned, the calendar has been turned back 20 years. Questions are being discussed which should have been settled by the decisions and orders in the Paramount Case. Most of them we do not believe are open for discussion unless the Department of

Justice is preparing to throw the decrees, and, incidentally, the Sherman Act, to the wolves.

Paramount's acquisition of the Esquire Theatre and the monkey wrench it has thrown into Wednesday's conference make it necessary for the exhibitors to consider what action, if any, should be taken by them at this time. If necessary, in order to prevent collapse of the divorce provisions of the decrees, should they withdraw their support from the circuits' applications for leave to make and distribute pictures? Should they resist any modification which would permit the film companies to acquire theatres, regardless of the ambitions of the circuits, in regard to production and distribution? And if it should develop that Paramount acquired the Esquire Theatre with the consent and approval of the Department of Justice, how and in what quarters should a campaign to force Paramount to relinquish its ownership be made?

These searching questions involving the very life of the independent exhibitors have been hastily added to the interesting and exciting agenda for Allied's 1957 National Convention which will be held at the Concord Hotel, Kiamasha Lake, New York, October 28, 29 and 30. Every exhibitor who hopes to remain in the business and improve his position therein, should join in the discussions. Write at once for full information and reservations to Allied Theatre Owners of New Jersey, 234 West 44th Street, New York 36, N. Y.

The package deal for room, meals and registration fee at this year's greatest convention at America's most fabulous hotel is so reasonable that exhibitors cannot afford to stay away.

VOGEL'S VICTORY

An anticipated clear-cut victory was won by Joseph R. Vogel, president of Loew's, Inc., at the company's special stockholders' meeting, held in New York on Thursday of this week, when the shareholders voted overwhelmingly to enlarge the board of directors from 13 to 19.

It is not a complete victory because a court order blocked Vogel's efforts to remove from the board Joseph Tomlinson and Stanley Meyer, who were charged by him with actively attempting to seize control of the company against the interests of the stockholders. But the enlarged board, made up principally of members who side with management, now will give Vogel an effective working majority and should enable him to carry out policies and programs that heretofore have been obstructed by the Tomlinson-Meyer faction.

Although Vogel may not be completely rid of the internal strife that has hampered his efforts ever since he assumed the presidency, his victory has rendered the opposition ineffectual and he now has a fair opportunity to prove his worth as head of Loew's, Inc., and to raise the company back to its once proud position as the leading film company in the business.

WILL ALLIED REVERT TO MILITANCY?

In a recent message to National Allied's officers and board members, relative to the annual board meeting to be held at Kiamasha Lake on October 26-27, just prior to the national convention, Abram F. Myers pointed out that one of the big questions to be discussed is whether the organization shall continue its policy of constructive cooperation, which has been in effect for the past year, or whether it should revert "to the militant tactics which characterized its during the greater part of its career."

Myers intimated that the difficulties encountered by Allied representatives in trying to reach agreement with the distributors on an arbitration plan that would conform to the recommendations of the Senate Small Business Committee, and the obstacles that have arisen with regard to Allied's readmission to COMPO, are the principal reasons why a reversal to a policy of militancy may be considered.

Just what policy Allied will follow probably will be disclosed by Julius M. Gordon, the national president, who will make the keynote speech at the convention. When Gordon assumed the presidency last February, he declared that it would be his policy "to cooperate with anybody at any time for the good of the industry." Gordon has worked hard to give effect to that declaration, and his anticipated report on how his efforts were met by other branches of the industry no doubt will set Allied's future course of action.

HARRISON'S REPORTS

Yearly Subscription Rates:

United States\$15.00
U. S. Insular Possessions. 16.50
Canada 16.50
Mexico, Cuba, Spain..... 16.50
Great Britain 17.50
Australia, New Zealand,
India, Europe, Asia 17.50
35c a Copy

1270 SIXTH AVENUE

New York 20, N. Y.

A Motion Picture Reviewing Service
Devoted Chiefly to the Interests of the Exhibitors

Its Editorial Policy: No Problem Too Big for Its Editorial
Columns, if It is to Benefit the Exhibitor.

Published Weekly by
Harrison's Reports, Inc.,
Publisher

P. S. HARRISON, Editor
AL PICOULT,
Managing Editor

Established July 1, 1919

Circle 7-4622

A REVIEWING SERVICE FREE FROM THE INFLUENCE OF FILM ADVERTISING

Vol. XXXIX

SATURDAY, OCTOBER 26, 1957

No. 43

A PROBLEM THAT NEEDS TO BE COMBATTED AT ONCE

While the industry has been devoting its attention to current major problems, not the least of which is the need for better pictures and more of them, an important threat to its welfare has quietly, and in some quarters unnoticed, taken shape.

According to reports from exhibitor sources, trade papers and surveys, the threat stems from the public's mistaken belief that most, if not all, current motion pictures will shortly be shown on television. As a consequence, people are staying away from the ticket windows in anticipation that the movie for which an admission price is charged will be seen in the near future for free on their TV screens.

Members of Allied Theatres of Illinois focused a spotlight on this problem at a meeting held in Chicago last week, and expressed opinions that it was one of the chief factors causing the current decline in box-office receipts. In a statement issued after the meeting, Jack Kirsch, president of the organization, pointed out that a recent public survey made by a leading firm of business analysts revealed that 22.5% of the lost admissions in July of this year were contributed by those who said, in one way or another, that they decided to wait to see a picture when it comes on TV.

"To help overcome this type of thinking by the public," added Kirsch, "members of our organization have advanced the thought that it might be beneficial to theatres, in their future advertising, to stress the fact that 'this or that picture will not be shown on TV for so many years.' Hence, if an assurance could be given by the distributors that their current product would not be released to TV, for say 5 or 10 years, this would be a potent selling point in allaying the false impression which the public harbors in believing that every motion picture will ultimately be seen free on TV in the very near future.

"This thought could take the form of an educational program which can be used to great advantage by the theatre industry and possibly help bring back a portion of that audience which harbors this erroneous impression.

"I would, therefore, like to see the major distributing company heads take cognizance of this kind of thinking on the part of the public and immediately offer the exhibitors some kind of assurance as to a period of time theatres could stress in their advertising that pictures will not be shown on TV."

It is hoped that distribution will lose no time in heeding Jack Kirsch's advice, for the problem is one that must be faced without undue delay and a remedy found with the utmost speed.

This false public belief can wreck all the business-building plans of the industry, and the longer it is

permitted to permeate the thinking of the public, the more difficult it will be to get across the truth. Even if the problem of better and more pictures were solved tomorrow, patrons would refrain from buying tickets if they were still convinced that these movies could be seen soon at home.

A concerted campaign that will educate the public to the fact that it will be many, many years before current films will be available for showing on television should have industry-wide backing because it is of importance to producers, distributors and exhibitors. All these segments of the movie industry suffer directly when the public stays away from the box-office. And with plans being readied for an MPAA-sponsored public relations-business building program, what more important problem could be attacked than this erroneous thinking?

Whether intentional or not, this public misconception has been given credence by the type of advertising and publicity utilized by the TV networks and stations that show old motion pictures. A strong campaign using the same frontal tactics might very well provide an immediate solution. If we wait for further developments and start holding a long drawn out series of meetings, the delay will make it all the more difficult to combat this already pressing problem.

EXHIBITOR GRATITUDE TOWARD COOPERATIVE DISTRIBUTORS

At its recent convention in Indianapolis, the Allied Theatre Owners of Indiana passed a resolution complimenting 20th Century-Fox, Spyros P. Skouras, its president, and Alex Harrison, its general sales manager, "for establishing a consistent year around policy of producing and releasing high quality productions, irrespective of holiday periods and the so-called higher grossing summer months." The resolution expressed sincere thanks to the company, "not only for releasing its pictures as quickly as possible after completion of production, but also for substantially increasing its production and releasing schedule."

The resolution expressed similar thanks to Universal-International "for continuing to produce and release a high percentage of excellent productions in color, also without undue consideration given to the time of the year."

The same resolution also condemned the short-sighted policies of distributing companies that withhold from release completed productions "except at periods which they mistakenly deem best suited for maximum grosses," charging that the practice "will rapidly destroy public confidence in the ability of our theatres to offer good entertainment week in and week out." It condemned also the "growing policy

(Continued on back page)

"Mister Rock and Roll" with Alan Freed*(Paramount, September; 86 min.)*

If you cater to teenagers and others who enjoy rock-n'-roll music, this musical should prove satisfying to them. What there is in the way of a story is very thin and it merely serves as an excuse to spotlight the talents of a parade of rock-n'-roll performers and specialty acts, including Chuck Berry, LaVern Baker, Clyde McPhatter, Brook Benton, Frankie Lymon and His Teenagers, Little Richard, Ferlin Husky, The Moonglows, Shaye Cogan and Lionel Hampton and his band. Those who are not particularly partial to rock-n'-roll probably will find the blaring "jump" music annoying, for it is served up in an overwhelming quantity. As to the story, most movie-goers will find it tiresome, for it is amateurish in treatment, direction and acting. Rocky Graziano, who is given star billing, has little to do in a bit role. There is some comedy, but it is more silly than funny. The production values are very modest and the photography very ordinary:—

The story, such as it is, has Alan Freed, the disc jockey, taking exception to an editorial written by Jay Barney who expresses the belief that any one connected with rock-n'-roll is a delinquent. To prove that youngsters who like that type of music are decent and generous, Freed gets them to participate in a musical jamboree to raise money for the Heart Fund, Barney's favorite cause. The rock-n'-roll segment of the country comes through with such **amazing** results that Barney admits that he had been wrong. Worked into the plot is a romance between Teddy Randazzo, a youthful singer, and Lois O'Brien, a pretty reporter who worked for Barney. The romance hits a rocky road because of Barney's editorial attack but the youngsters are in each other's arms at the finish.

It was produced by Ralph Serpe and Howard B. Kreitsek, and directed by Charles Dubin from a screenplay by James Blumgarten.

Family.

"Zero Hour" with Dana Andrews, Linda Darnell and Sterling Hayden*(Paramount, Nov.; time, 81 min.)*

Gripping and suspenseful entertainment is offered in "Zero Hour," even though the story idea is not new. Originally seen as a television play under the title, "Flight Into Danger," the action centers around the danger faced by a plane full of passengers when both the pilot and co-pilot, as well as most of the passengers, are stricken with food poisoning in mid-air. Most of the tenseness lies in the scenes where Dana Andrews, a former fighter-plane pilot who had never handled a huge plane and who had lost his nerve as a result of a tragic accident, takes over the controls and is instructed by radio on how to maneuver the plane and land it. The story, which has a sub-plot concerning Andrews' domestic troubles, has a somewhat artificial flavor, but it keeps one on the edge of his seat because the mood is constantly fraught with danger. The direction and acting are very good, and so is the photography:—

Learning that Linda Darnell, his wife, had decided to leave him and was taking along their 8-year-old son, Dana Andrews pursues her to the airport in Winnipeg, Canada and just manages to join her on a plane headed for Vancouver. Andrews, a fighter pilot in the last war, had inadvertently led his squadron to destruction and the tragic happening had caused him to lead a loose and disorganized life, estranging Linda from him. While Linda remains cool to his plea for a reconciliation, the plane flies through a severe storm. At the same time, passengers who had been served spoiled fish for dinner are stricken with food poisoning, and a serious situation arises when both the pilot and co-pilot are stricken. Geoffrey Toone, a passenger and doctor, inquires if any one can possibly pilot the plane. Andrews volunteers, although he points out that he had flown only small fighter planes and is totally unfamiliar with big-four-engine jobs. With Linda at his side to help with the radio transmission, Andrews contacts the tower at Vancouver

and notifies them of the plane's predicament. There, Sterling Hayden, the chief pilot, who knew about Andrews' war troubles, undertakes the task of instructing him by radio on how to handle the plane and guide it to Vancouver. Hayden decides to keep the plane aloft in the hope that the bad weather would clear up before it runs out of gas, but Andrews, informed that the sick passengers, including his son, must have immediate medical aid, disregards Hayden's orders and decides to land at once through the dense fog. Hayden accepts his decision and frantically instructs him step by step. After a harrowing experience, Andrews lands the plane safely, though crazily, without injury to any one. His new-found courage wins Linda's respect and leads to a reconciliation.

It was produced by John C. Champion and directed by Hall Bartlett from their own screenplay written in collaboration with Arthur Hailey, who wrote the original story.

Family.

"The Sad Sack" with Jerry Lewis, David Wayne and Phyllis Kirk*(Paramount, December; time, 98 min.)*

Exhibitors whose patrons like Jerry Lewis need not have any concern about "The Sad Sack," for it is full of highly amusing slapstick comedy and undoubtedly will go over well with the general run of audiences, particularly his fans. The action unfolds mostly at an Army base, and Lewis, as a well-meaning but hapless private, is shown getting into all sorts of zany complications that provoke laughs galore from the opening to the closing scenes. The episode in which he and two buddies unwittingly spend the night in a WAC barracks and cause a panic when they are discovered the next morning is riotously funny. A good deal of the action unfolds also in North Africa, where many more whacky complications occur when Lewis becomes involved with a gang of hostile Arabs. Even though the action throughout is nonsensical, Lewis manages to make it good fun:—

Major Phyllis Kirk, a WAC psychiatrist, tries to make good soldiers out of Army sad sacks, and Lewis is her foremost case. She enlists the assistance of David Wayne, Lewis' squad leader, and Joe Mantell, Wayne's buddy, and their selflessly helpful guidance of Lewis involves them in all sorts of complications. A spectacular episode in a WAC barracks causes Gene Evans, their sergeant, to cancel their soft assignment to Morocco, but Phyllis, now romantically inclined toward Wayne, changes Evans' decision and sees to it that the three "musketeers" head for North Africa. Arriving there, the boys wangle a pass to go to Port Outlet, presumably to pick up potatoes for the mess, but Wayne and Mantell soon ditch Lewis and go in search of girls. Left alone, Lewis wanders into a dimly lit night spot and, after several drinks, becomes involved with Liliane Monevecchi, the featured entertainer, and falls madly in love with her. Wayne, to protect Lewis from a designing woman, tells him that Liliane is not a good girl. This proves too much for Lewis to bear. He leaves a note on his pillow informing the Army that he had decided to join the Foreign Legion. En route, he stops at the cafe to leave a farewell message for Liliane and becomes involved with George Dolenz, Peter Lorre and Abraham Sofaer, three mean Arabs who were preparing to deliver a stolen American R-2 cannon to a warring Sheik. Learning that Lewis had some knowledge of mechanics, they kidnap him and take him to their desert hideaway to assemble the cannon. Liliane learns of Lewis' plight and sends word to Wayne and Mantell to join her in a plan to rescue their pal. After many zany situations, the boys manage to best the Arabs and the picture ends with their being decorated for bravery and gallantry.

It was produced by Hal B. Wallis and directed by George Marshall from a screenplay by Edmund Beloin and Nate Monaster.

Family.

**"How to Murder a Rich Uncle"
with Charles Coburn and an all-British cast**
(Columbia, no rel. date set; time, 80 min.)

An amusing British-made comedy of murder, centering around an impoverished nobleman and his family, who try to murder their wealthy uncle from America in a desperate attempt to obtain funds that will sustain their dilapidated baronial mansion. Photographed in black-and-white Cinema-Scope, it is cleverly written, directed and acted, but as an entertainment it probably will receive its best reception from those who patronize art houses, for its sly humor may prove to be too subtle for the general run of picture-goers. Most of the comedy stems from the fact that each time an attempt on the uncle's life backfires, a different member of the family is killed by mistake. Except for Charles Coburn, who plays the rich uncle, the others in the highly competent all-British cast are relatively unknown in this country:—

Deeply in debt and burdened with a large estate and an even larger family to support, Nigel Patrick regretfully decides to solve his financial problems by murdering Coburn, his wealthy uncle, who was en route for a visit with the family. He takes Wendy Hiller, his wife, and Kenneth Fortescue, his idiot son, into his confidence and makes elaborate preparations for the murder. The first plan to kill Coburn by means of an "accidental" shot while hunting misfires when Patrick shoots Noel Hood, his aunt, by mistake, killing her. Another plan to poison Coburn backfires when Athena Seyler, Patrick's grandmother, inadvertently switches her cup of tea with Coburn's. She, too, is soon buried. Still another plan to drown Coburn while he is fishing goes haywire when Patrick's son falls into the river and dies of pneumonia. Patrick's mother-in-law and then his wife become the unintended victims of two other attempts on Coburn's life, and finally Patrick himself meets a violent death when he himself falls into the latest trap he had set up for Coburn. Meanwhile Anthony Newley, a young criminologist and fiance of Patricia Webster, Patrick's daughter, becomes suspicious of the wholesale deaths and gathers circumstantial evidence that points to Coburn as the killer. Coburn is arrested and at his trial things look black for him until Katie Johnson, Patrick's aunt, testifies that he is innocent and that Patrick had been trying to kill him. She had kept her silence because Patrick obviously was bungling the job. Acquitted, Coburn marries Miss Johnson out of gratitude and, on the boat taking them to the States, she slips a pill into his drink when he complains of heartburn.

It is a Warwick production, produced by John Paxton and directed by Nigel Patrick from a screenplay by Mr. Paxton, based on the play "Il Faut Tuer Julie," by Didier Daix.
Adults.

**"Ride Out for Revenge" with Rory Calhoun,
Lloyd Bridges and Gloria Grahame**
(United Artists, Nov.; time, 79 min.)

Handicapped by an inept script and by ineffective direction, this is a routine Indians-versus-whites melodrama. It belongs on the lower half of a double bill in secondary situations. This time audience sympathy is with the Indians, for they are victimized by a corrupt and bullying U.S. Cavalry officer and his drunken soldiers, who resort to treachery and murder to make them comply with a Government order removing them to a reservation. The story makes a plea for tolerance but this message lacks appreciable dramatic impact because the picture as a whole does not create more than a modicum of interest, a fault that can be traced to the poor development of the characterizations. Despite the violence and brutality there is little excitement and suspense:—

When the Government orders the Cheyennes to vacate their ancestral homelands and move to an Oklahoma reservation, the Indians resist. Their chief offers Lloyd Bridges, commander of the Sand Creek Army Post, gold nuggets from a secret source if he will allow them to remain in the Black Hills. Bridges arranges the chief's murder, planning to find and keep the gold for himself and also hoping that

the Indians, minus their aged leader, will go peacefully to the reservation. But Vince Edwards, the new chief, vows to avenge his father's murder. Rory Calhoun, the town Marshal, warns Bridges that the Indians will attack Sand Creek but Bridges ignores the warning. Calhoun, who understood the Indians, felt that the problem of moving them could be handled intelligently through understanding rather than with hate and brutality. When the Cheyennes raid the town and steal guns and ammunition, Bridges now believes that they will attack again and asks Calhoun to intervene with Joanne Gilbert, Edwards' sister, with whom the Marshal was in love. Calhoun verifies that Edwards planned a massacre and realizes that he may have to kill the young chief to save the townspeople. Complications ensue when Gloria Grahame, a young widow who loved Calhoun and was bitter over his preference for Joanne, informs Bridges falsely that Calhoun had been bribed by Edwards not to interfere with his plans. Bridges subtly arranges a meeting between Calhoun and Edwards and sees to it that they are ambushed by his soldiers. Edwards is killed but Calhoun escapes. Bridges carries off Joanne with lecherous intent and forces her to lead him to the gold site. There, he is surprised by Calhoun, who kills him in a gunfight. It ends with Joanne and Calhoun reunited, aware that nothing can be done to stop the exodus of her people to Oklahoma.

It was written and produced by Norma Retchin and directed by Bernard Girard.

Adult fare.

**"Hell Canyon Outlaws" with Dale Robertson,
Brian Keith and Rossana Rory**
(Republic, Oct. 6; time, 72 min.)

The followers of westerns should get pretty good satisfaction out of this program melodrama. Centering around four massive desperadoes whose bullying tactics subdue the people of a small hamlet until taken to task by a fearless ex-sheriff, the story, in addition to offering plenty of rough and exciting action, is somewhat different from the routine story and is more interesting because of fully developed characterizations. Dale Robertson makes a manly representative of law and order as the ex-sheriff, and Brian Keith is highly competent as the nonchalant but brutally vicious leader of the desperado quartet. Their climactic battle is actionful and thrilling. The photography is fine:—

Robertson, sheriff of Goldridge, is fired by the town council when he comes to the defense of Charles Frederick, his deputy, who had gone on a rare drunken binge. Alexander Lockwood is appointed as the new sheriff, and Dick Kallman, a trigger-happy youngster, seeks to become his deputy. While Robertson finds solace in the arms of Rossana Rory, his girl-friend, and while the new sheriff is away on a mission, a quartet of desperadoes, including Keith, their leader, Buddy Baer, Don Megowan and Mike Lane, ride into town and take over, despite a previous warning from Robertson to steer clear of the community. They chase men away from tables in a saloon so that they can eat; throw an hotel guest out of his room so that they can move in; and forcibly trade a beautiful horse and saddle for a cheap one. Robertson, witnessing the outrages, reveals that he is helpless to take action without authority. Young Kallman, to prove his ability, tries to force the desperadoes out of town, but they playfully muss him up and take away his gun. Robertson's patience reaches a breaking point when the outlaws raid the general store and make themselves obnoxious, but Rossana keeps him in check. When the new sheriff returns, he tries to reason with the outlaws only to receive a rousing from them. Kallman is shot when he tries to intervene. Learning that the outlaws are preparing to leave but first planned to rob the local bank, Robertson enlists the aid of his former deputy and wipes them out in a furious gun battle. The town councilmen, admitting their mistake in firing him, reinstate Robertson as sheriff and bring law and order to the community.

It was produced by T. Frank Woods and directed by Paul Landres from a screenplay by Allan Kaufman and Glandbard. Family.

of several producers to eliminate the use of color even in those productions in which color photography is admittedly essential," thus depriving exhibitors "of the box-office pull of the one big star not generally available on home television."

To put its gratitude in more concrete form, Indiana Allied recommended to all its members and "to all exhibitors throughout the nation that preferential holiday bookings be given to those distributors who are making a sincere attempt to maintain a reasonably equal releasing schedule throughout the year and that the utmost consideration be given to the booking and buying of those productions filmed in color."

If the exhibitors of the country will follow through on these wise recommendations, the distributors who are aloof to the requirements of the theatres would soon see the light.

"The Monolith Monsters" with Grant Williams and Lola Albright

(Univ.-Int'l, December; time, 77 min.)

This science-fiction program melodrama should prove acceptable wherever such pictures are enjoyed. This time the threat to mankind stems from a meteorite that had fallen to Earth from outer space. When it comes in contact with water, it expands to huge proportions, topples and shatters into hundreds of fragments, each of which begins to grow to skyscraper size again before toppling and repeating the process. The story, of course, is completely implausible, but no more so than most other films of its type and should, therefore, give satisfaction to the science-fiction addicts. There are weaknesses in the story in that too much of it unfolds by means of technical dialogue that many movie-goers will find too difficult to fathom, but the special effects work is good and helps considerably to build up suspense. There is no comedy relief:—

When Grant Williams, a Government geologist, discovers his assistant dead and turned to stone, he assumes that hundreds of rock splinters strewn around their wrecked San Angelo office had caused the havoc. Meanwhile Lola Albright, a school-teacher, reports that Linda Scheley, one of her students, had found a similar rock fragment in the desert and had taken it home. Rushing to the farmhouse where the girl lived, Williams finds the house wrecked, Linda's mother turned to stone, and the little girl half petrified but still alive. She is hurried to a hospital in Los Angeles while Williams shows a specimen of the rock to Professor Trevor Bardette, who identifies it as a meteor element which, when touched, stops the action of silicon in the human body, depriving the tissue of flexibility. Synthetic silicon is injected immediately into the dying child's body and she begins to recover. When tests prove that water activates the deadly rock, a sudden cloudburst sends Williams and Bardette to the danger zone, where they see the meteor itself bursting from its crater, sending up gigantic shafts of rock that grow rapidly to skyscraper height, then topple and crash as other monolithic shafts sprout from the fast spreading debris. When Bardette discovers that a saline solution reduces the meteorite splinters to harmless stone, Williams hits upon a plan to flood the multiplying monsters with salt water. By blasting a dam, water from a desert reservoir drains across a dry salt lake bed in time to neutralize the marching rocks, thus averting a major calamity.

It was produced by Howard Christite and directed by John Sherwood from a screenplay by Norman Jolley and Robert M. Fresco, who wrote the story in collaboration with Jack Arnold.

Family.

"The Story of Mankind" with an all-star cast (Warner Bros., Nov. 9; time, 100 min.)

This production can boast of the fact that it is based on Hendrik Van Loon's famed book of the same name, that it has a huge cast of well known players, Technicolor photography and spectacular scenes. As an entertainment, however, its episodic presentation of the history of mankind from the beginning of creation to the present day, coupled with a debate on whether mankind should be decimated or permitted to survive, is of doubtful appeal. Much of the pro and con viewpoints expressed in the film on the subject probably will go over the heads of many average picture-goers, while class patrons, who will understand the significance of the arguments, probably will look upon the treatment as being uneven, ponderous and inept, with comedy bits that are dragged in by the ear, are not particularly funny and seem curiously out of place in relation to the subject matter.

The story opens with a High Tribunal in heaven learning about the invention of a super H-bomb which, if detonated, would bring an end to all mankind. Whether to permit or prevent the explosion is argued before the Tribunal by the Spirit of Man (Ronald Colman), in defense of mankind, and the Devil (Vincent Price), as his adversary. As each presents his arguments and makes his point, the history of mankind unfold in a series of flashbacks and depict such historical events as the selfishness and greed of the Egyptian Pharaohs; the Battle of Troy; the Golden Age of Greece and its contribution to the development of man; the affairs of Cleopatra; the debauchery of Nero's court and the burning of Rome; the faith of the early Christians; the Dark Ages; King John and the Magna Carta; the tragedy of Joan of Arc; the exploits of Columbus and Cortez; the reign of Queen Elizabeth and her fight with Spain; the purchase of Manhattan Island for 24 dollars; the battle of Waterloo and the downfall of Napoleon; the War of 1812; the invention of the telephone, electric light and the airplane; the two World Wars; the development of the atom bomb—all these are presented in a fashion that ranges from the fascinating to the dull. Some of the name players featured appear in such small bits that they are off the screen before they can be recognized. Considerable use has been made of library clips to depict the spectacular aspects of the different events. Incidentally, at the finish, the Tribunal reserves its decision until another time but warns that the future of mankind depends on mankind itself. In addition to Colman and Price, the name players in the cast include Hedy Lamar, Groucho, Harpo and Chico Marx, Virginia Mayo, Agnes Moorehead, Peter Lorre, Charles Coburn, Cedric Hardwicke, Cesar Romero, Marie Wilson, Helmut Dantine, Edward Everett Horton, Reginald Gardiner, Marie Windsor and Cathy O'Donnell. Most of the players are competent but some of them are obviously miscast.

It was produced and directed by Irwin Allen, who collaborated on the screenplay with Charles Bennett.

Family.

HARRISON'S REPORTS

Yearly Subscription Rates:

United States	\$15.00
U. S. Insular Possessions.	16.50
Canada	16.50
Mexico, Cuba, Spain.....	16.50
Great Britain	17.50
Australia, New Zealand,	
India, Europe, Asia	17.50
35c a Copy	

1270 SIXTH AVENUE

New York 20, N. Y.

A Motion Picture Reviewing Service
Devoted Chiefly to the Interests of the Exhibitors

Its Editorial Policy: No Problem Too Big for Its Editorial
Columns, if It is to Benefit the Exhibitor.

Published Weekly by
Harrison's Reports, Inc.,
Publisher

P. S. HARRISON, Editor
AL PICOULT,
Managing Editor

Established July 1, 1919

Circle 7-4622

A REVIEWING SERVICE FREE FROM THE INFLUENCE OF FILM ADVERTISING

Vol. XXXIX

SATURDAY, NOVEMBER 2, 1957

No. 44

NATIONAL ALLIED'S CONVENTION

The one thing that was made clear in the attitude of, and the statements made by, the delegates who attended the National Allied Convention this week at Kiamesha Lake, N.Y., is that the exhibition branch of the industry is in bad shape and that no time must be lost to find ways and means that will give the theatres, particularly the small-town and subsequent-run houses, a fighting chance for survival.

Taking their cue from the keynote address delivered by Julius M. Gordon, the association's president, who warned that "the time is past when we can hopefully wait for some break in the business—we must force it," the delegates settled down to what can truly be described as a "working" convention and discussed with thoroughness, not only predatory distributor selling policies that are mainly responsible for most of exhibition's troubles, but also practical business-building ideas, and decided upon a positive program of action.

Of special interest to the convention was a suggestion put forth by Gordon that Allied and other exhibitor organizations petition the Government, through its legislative and executive departments, to grant theatre owners the privilege of an accelerated depreciation write-off on their properties and equipment to be retroactive in effect but otherwise similar in principle to that granted numerous other enterprises.

As explained by Gordon, it has been the practice of the Government to protect different industries through special concessions. He cited, as examples, the drillers of oil, who have been allowed a 27½ per cent depreciation in order to encourage them in an economically hazardous venture, and the airlines, which have been given benefits through mail contracts. He pointed also to shipping, which has been directly subsidized, and to the lumber industry, which has been given great tax benefits, all with the stated view in mind of protecting the overall economy of the country.

Gordon added that many manufacturing plants built during the last 15 years have been granted an accelerated depreciation allowance based upon the theory that, because they were built for special purposes, such as defense production, they would become obsolete before the normal time of deterioration of their buildings and equipment. And he emphasized that this "fast" depreciation was based on "speculation." He then made the point that, in the case of motion picture theatres, "the obsolescence before the actual deterioration of the brick or mortar and equipment is not speculative but real, and alas, proved beyond a reasonable doubt."

Proposing that the exhibitors go to the Government and ask for a retroactive accelerated depreciation for the past ten years, Gordon had this to say, in part:

"The vast majority of you during the first five years of the past decade paid enormous taxes to the federal government from your profits as well as acting as a collection agency for the government on hundreds of millions of dollars in admission taxes, and this was so after the national emergency had ceased. During that time you were allowed against these taxes only a normal rate of depreciation due to the fact that you and the government had every right to believe that the depreciation life of your business would be long. Such assumption unfortunately seems to have been incorrect, and you now have single purpose buildings with single purpose equipment which is obsolete, and as we have failed in all other methods of relief, though we have pursued them with all diligence, we must have aid from our government or go out of business — thus great and harmful effects on hundreds of thousands of people will take place just as it would have in other businesses which the government did protect with similar measures."

Limited space does not permit reproduction of the many reasons cited by Gordon as to why the Government would not be the loser if it looked favorably upon this request. Suffice it to say that they are logical, well thought out reasons, and that at the closing session of the convention the delegates unanimously adopted a resolution "heartily" approving the proposal and urging that each and every exhibitor supporting the resolution pledge himself "to take an active part in securing the right to fast depreciation write-offs, and to that end pledges himself between now and January 1 to communicate with the Congressman from his District and the Senators from his State in an endeavor to secure their support for a measure supporting this necessary relief."

One of the highlights of the convention was an informative analytical talk by Abram F. Myers, Allied's board chairman and general counsel, on the essentials of arbitration, with special emphasis on the matter of clearance and availability, which Myers described as a "stumbling block" in the current negotiations for establishment of an arbitration system.

According to Myers, it is Allied's contention that there must be some method of holding to reasonable lengths the actual waiting time for pictures between prior-runs and subsequent-runs in the same competitive area. In opposition, the film companies technically contend that clearance exists only for the protection of the prior-run theatres, claiming that it is merely the period of time following the close of a prior-run before a subsequent-run can play it in the same competitive area. "In other words," said Myers, "they say that clearance confers a right—the right to protection—on the prior-run theatre, it confers no right on the subsequent-run as to when it may play the picture."

Myers added that it is also the distributors' contention that, even if an existing clearance should be shortened by court order or by an arbitration tribunal, such a decision would not entitle the victorious subsequent-run exhibitor to a print at the close of the prescribed clearance or at any time thereafter. According to the distributors' argument, said Myers, when a print should be furnished rests in the uncontrolled discretion of the film company.

Allied challenges these contentions, declared Myers, "because in its opinion, while clearance bestows a right upon the prior-run, it imposes a corresponding restraint upon the subsequent-run," and thus is in restraint of trade, which the courts have said must be regulated in the public interest.

Myers presented arguments to show that the Supreme Court placed definite limits on clearance in order to protect subsequent-run exhibitors, and he expressed confidence that, if the question were put to a judicial determination, the court would rule that the distributor definition of clearance evades the true intent of its order by subterfuge.

Rather than seek Government intervention on this matter, Myers said that it would be better for a solution to be worked out between the distributors and exhibitors through arbitration of clearances. To this end, he said that Allied representatives in the industry arbitration conference have proposed a plan for measuring and judging clearances in terms of the number of days elapsing between the close of the engagement of a picture in a prior-run theatre and the actual opening of the picture in a subsequent-run theatre in the same competitive area. The convention, by resolution, unanimously commended and approved the efforts made by Allied's representatives to secure adoption of the plan, and it urged that "this matter be promptly considered by all Allied regional associations, and that other exhibitor organizations be requested to consider it also, and that suitable resolutions be adopted to the end that the film companies,

(Continued on Back Page)

"Bombers B-52" with Karl Malden, Natalie Wood and Marsha Hunt

(Warner Bros., Nov. 30; time, 106 min.)

A fairly interesting U. S. Air Force melodrama, photographed in CinemaScope and Warnercolor. Centering around the service and family problems of a dedicated, middle-aged maintenance sergeant, the story itself offers little that is new or startling, or that is not predictable, but its mixture of human interest, romance and melodrama unfolds in palatable fashion and should please the general run of movie-goers. Karl Malden is convincing as the sergeant who is devoted to country and family, and Efram Zimbalist, Jr. is likeable as his young commanding officer, whom Malden mistakenly believes is a woman-chaser and who created complications for the sergeant when he starts dating his daughter, charmingly played by Natalie Wood. The color photography is excellent and there are magnificent aerial shots of the giant B-52 in flight, including a fascinating sequence in which it is refueled in mid-air:—

Malden, a line chief at the Castle Air Force Base, does not conceal his displeasure when Zimbalist, a colonel, takes over as the new squadron chief. Six years previously, Zimbalist had ordered repairs to his plane under circumstances that endangered the repair crew headed by Malden, who believed that Zimbalist merely wanted to keep a date in Tokyo with a girl. With Zimbalist as his new commander, Malden gives serious thought to retiring and accepting an offer from private industry—an acceptance advocated by Marsha Hunt, his wife, and Natalie, their daughter, who wanted him to raise his social status. When Zimbalist meets Natalie and starts to date her, Malden becomes really disturbed and loses no time in putting in for retirement in order to get Natalie away from the base. This move shocks Zimbalist, for his squadron had been selected to test the new B-52 bomber and he was badly in need of Malden to help indoctrinate the crews. Malden rejects Zimbalist's plea to reconsider his retirement but agrees to take B-52 schooling while waiting for his discharge to be processed. Meanwhile, to keep Malden contented, Zimbalist stops dating Natalie, who reacts bitterly toward her father. One day Malden goes along on a B-52 test flight with Zimbalist at the controls, and the plane catches fire. Zimbalist orders the crew members to jump and, when Malden insists upon staying with him, he forces him out by triggering his ejector seat. Zimbalist manages to land the plane safely. When a searching party is unable to locate Malden, Zimbalist, at great risk to himself, locates and rescues him from a canyon deep in rugged mountain country. This rescue, coupled with his discovery that he had misjudged Zimbalist in Korea, brings about a change in Malden; he cancels his retirement application and gives his blessing to Natalie's romance with Zimbalist.

It was produced by Richard Whorf and directed by Gordon Douglas from a screenplay by Irving Wallace, based on a story by Sam Rolfe.

Family.

"Decision at Sundown" with Randolph Scott, John Carroll and Karen Steele

(Columbia, November; time, 77 min.)

Rugged western fare is served up in this melodrama, which should go over with those who do not mind violent action. Photographed in Technicolor and based on a vengeance theme, the story centers around a fearless cowpoke who hunts down the man who had stolen his wife and who determines to kill him even though his friends reveal that his wife and not been a virtuous woman. It is not a pleasant story, and Randolph Scott's uncompromising attitude as the wronged husband robs him of some sympathy, but it is played out vigorously and generates considerable suspense and excitement because of the fact that Scott, although cornered in a stable and surrounded by his intended victim's hired killers, refuses an offer to leave town unharmed and vows to complete his mission of vengeance. Like many other westerns, it sets the stage for a showdown gunfight, but it ends on an off-beat note with neither the hero nor the villain killed. The direction is taut, the acting competent and the color photography good:—

After a three-year hunt for John Carroll, the man who had stolen his wife, Scott traces him to the town of Sundown, where he had become a corrupt power by having the sheriff and his deputies in his pay. Accompanied by Noah Beery, Jr., his pal, Scott arrives in town just as Carroll is being married to Karen Steele. He interrupts the ceremony and warns Karen that she will be a widow by sundown if she marries Carroll. Having challenged Carroll to a duel,

Scott backs out of the church with drawn guns. He and Beery are pursued by Carroll's henchmen, including Andrew Duggan the sheriff, and H. M. Wynant, his cold-blooded deputy, who trap them in a livery stable and lay siege to it. Karen refuses to go ahead with the ceremony until matters are settled. All this is observed by John Archer, a young doctor, who loved Karen and despised Carroll for what he had done to the town. When Scott ignores an offer to ride out of town with Beery unharmed, Karen points out to him that he could not have lost his wife to Carroll unless she wanted to go to him. This remark gives Beery courage to reveal to Scott that his wife actually was a tramp. Enraged, Scott hits Beery and forces him out of the stable after informing the sheriff that Beery had accepted the offer to leave town. The sheriff shoots the unharmed Beery and kills him. Furious over the slaying of his pal, Scott now determines to kill both Carroll and the sheriff. The townspeople, angered by Beery's cold-blooded murder, disarm Carroll's henchmen so that Scott will have a fair chance. Scott emerges from the stable and kills the sheriff in a duel. Now compelled to accept Scott's challenge, Carroll meets him on the street, but as they face each other Carroll is wounded superficially by Valerie French, his former mistress, who still loved him and sought to halt the duel. Valerie remonstrates with Scott over his attitude and brings him to the realization that he was fighting over a woman who was no good. Scott rides out of town, followed shortly by Carroll and Valerie, while Karen turns her attentions to Archer.

It was produced by Harry Joe Brown and directed by Budd Boetticher from a screenplay by Charles Lang, Jr., based on a story by Vernon L. Fluharty.

Adult fare.

"Across the Bridge" with Rod Steiger

(Rank Film Distr., January; time, 103 min.)

The outstanding thing about this bizarre British-made melodrama is the excellent performance of Rod Steiger as an arrogant, shady international financier, whose shrewd effort to escape arrest by fleeing to Mexico ends in his degradation and death, in spite of the fact that he still had ample funds. As an entertainment, it will appeal chiefly to those who seek something different in film fare, for the story, which leans heavily on the long arm of coincidence, is a curious, slow-moving and overlong mixture of violence and greed, intriguing on the one hand and emotionally confusing on the other hand because it attempts to build up sympathy for a man who displays few redeeming virtues. For instance, his attachment in the closing reels for a devoted dog, for whom he sacrifices his life, is difficult to understand and appreciate because in the earlier reels he treats the animal abusively. Incidentally, the film paints a derogatory picture of the Mexican police, for they are shown as being inhuman and blackmailers. All in all, it is an odd picture, one that will require strong selling since the players' names lack potent marquee value. And those who are drawn to see the film probably will receive it with mixed reactions:—

While visiting New York, Steiger learns that his fraudulent operations in England had been uncovered by Scotland Yard. He decides to flee to Mexico, where he had stored away a considerable fortune for just such an emergency. He leaves secretly by train and, en route, meets Bill Nagy, a talkative stranger, who closely resembled him. He gets Nagy drunk, steals his passport and clothes, and then throws the unconscious man from the speeding train. Disguised as Nagy, he gets off at an American border town and is surprised when the baggage car attendant gives him a dog, which belonged to Nagy. His plans to cross the border as Nagy hit a snag when he discovers in the stolen baggage evidence that Nagy is a political assassin, and that the Mexican government had offered a huge reward for his capture. Meanwhile he learns that Nagy had survived the fall from the train and, though seriously injured, had made his way to a motel nearby. Steiger goes there, retrieves his own passport and tricks David Knight, a truck driver, into taking him over the border as Nagy to collect the reward. Once there, Steiger establishes his true identity, reveals where Nagy can be located and claims the reward himself. Nagy is killed trying to evade capture. Steiger, however, finds himself in difficulty when Noel Willman, the Mexican police chief, refuses to return his passport in an attempt to blackmail him for part of the fortune he had put away. Without the passport, Steiger could not get to Mexico City to claim his funds or engage lawyers. His troubles are compounded when the peasants of the Mexican border

town boycott him because Nagy had been a hero to them. Mocked by the peasants and unable to buy food or accommodations, Steiger is soon reduced to the status of a homeless derelict and in his distress turns to his only friend—Nagy's dog, which stuck to him, despite his abusiveness. When the animal wanders across a bridge separating the United States and Mexico, watchful Scotland Yard detectives, with the cooperation of the American authorities, capture the animal and tie her to the bridge just over the border line of the United States. At night, tormented and lonely, Steiger tries to rescue the dog. The Scotland Yard men speed across the bridge to cut him off and, in trying to evade them, Steiger runs across the path of the speeding car and is killed.

It was produced by John Stafford and directed by Ken Annakin from a screenplay by Guy Elmes and Denis Freeman.

Adults.

"Stopover Tokyo" with Robert Wagner, Joan Collins and Edmund O'Brien

(20th Century-Fox, Oct.; time, 100 min.)

"Stopover Tokyo" is an eventful, though hazy, espionage type of melodrama, photographed entirely in Japan in CinemaScope and DeLuxe color. Centering around the adventures of a young American counter-intelligence agent who uncovers and foils a plot to assassinate the U. S. High Commissioner of Japan, the main fault with the story is that the motivations of the different characters, both friendly and unfriendly, are so foggy that the spectator is never clear as to what all the mysterious moves and counter-moves are all about. Those who are not too concerned about story values, however, should enjoy it, for the action is frequently tense and suspenseful. Moreover, the authentic modern-day backgrounds and customs of Japan give the proceedings a fascinating quality. A pleasing romance between the hero and a young Englishwoman is worked into the plot, and there is also considerable human interest in the association between the hero and a charming little Japanese girl, whose father, a friendly Japanese intelligence agent, had been murdered by enemy agents. The color photography is excellent:—

The complicated story has Robert Wagner, a secret American intelligence agent, detained in Tokyo while en route to Korea because he had misplaced his letter of entry. Joan Collins, traffic manager for the airline on which he was traveling, arranged for him to spend the week-end at a hotel until she obtains a new letter of entry. Wagner acts annoyed, but actually he had maneuvered the situation because he had to meet Solly Nakamura, a Japanese intelligence agent, to give him information concerning a plot by Communist agents to assassinate Larry Keating, the American High Commissioner. Unknown to Wagner, the man behind the plot was Edmund O'Brien, another American, who headed a fake industrial firm in Tokyo to cover up his operations. In the course of events, Nakamura is killed, and Wagner, aided by Ken Scott, an agent stationed in Formosa, undertakes to find out how the assassination will be attempted and by whom. He warns Keating of his potential danger but the Commissioner scoffs at it. In carrying on his secret investigation, Wagner meets Reijlo, Nakamura's charming 8-year-old daughter, but doesn't have the courage to tell her about her father's death. He enlists Joan's aid to help care for the child. A romance soon blossoms between them, complicated by the fact that she had been Scott's steady date and could not fathom his secret movements because she did not know that he was a secret agent. During his search, Wagner crosses paths with O'Brien and finds reason to suspect him, but his efforts to track him down are unwittingly hampered by the Japanese police. When Wagner reveals his identity and purpose, the police offer their cooperation and, after numerous twists and turns of the plot, arrest O'Brien. Meanwhile Wagner had discovered that the assassination would take place during the Commissioner's dedication of a peace memorial monument. Through clever deduction, he discovers a tiny bomb that had been set to go off during the ceremonies and disposes of it in the nick of time. It ends with Wagner bidding a touching goodbye to Reijlo, after telling her about her father, and promising to return to Joan after completion of a new assignment in the middle east.

It was produced by Walter Reisch and directed by Richard L. Breen from their own screenplay, based on the novel by John P. Marquand.

Family.

"Escape from San Quentin" with Johnny Desmond and Merry Anders

(Columbia, November; time, 81 min.)

This prison escape melodrama is a fair enough picture of its kind and ought to go over on a double bill even though the story is somewhat complicated and at times confusing. The escape of the prisoners by piper cub is executed in believable fashion, and so are their efforts to land in a place where they would escape arrest. From that point on it is a sort of chase melodrama, with the fugitives keeping a step ahead of the authorities and brought to justice as a result of a falling out between them. There is considerable brutality in the action. The direction and acting are competent, and the photography good:—

Learning that Johnny Desmond, a fellow convict and former Army flier, was disturbed over his wife's plans to divorce him, Richard Devon, a hardened criminal, persuades him to escape in a piper cub plane parked by hunters near the honor farm to which they had been sent from San Quentin. As part of the deal, Devon promises Desmond one-half of a \$100,000 cash loot, which had been hidden by his (Devon's) father. Roy Engles, another convict, overhears the escape plan and demands to be taken along, but when they get to the airstrip Devon beats him unconscious and leaves him for dead. The plane runs short of fuel within an hour and Desmond makes a forced landing on a highway. An aged motorist offers his aid, but Devon, once again displaying his vicious nature, knocks him unconscious and steals his wallet and car. The two fugitives head for Los Angeles and hole up in a hotel. While Devon contacts his father for the loot, Desmond meets Merry Anders, his wife's sister, who had long been in love with him, and asks her to effect a reconciliation between him and his wife. When the wife threatens to notify the police, Merry does not reveal Desmond's whereabouts and warns him of the threat. Meanwhile Engle, who had recovered from the beating, attempts to get hold of the stolen loot with several other henchmen. A gun battle brings the police to the scene, but Devon and Desmond escape to Mexico, along with Merry and William Bryant, a pal of Devon's. There, Devon resorts to all sorts of criminalities to obtain the loot held by his father, and even resorts to murdering Bryant and double-crossing Desmond. By this time Desmond becomes fed up with Devon's brutality and decides to give himself up to the police. Before he can accomplish this, he and Merry almost lose their lives at the hands of Devon, but in the end Devon is killed by the police and it is indicated that consideration will be given to Desmond for his cooperation so that he and Merry could start a new life together in the near future.

It was produced by Sam Katzman and directed by Fred F. Sears from a screenplay by Raymond T. Marcus.

Adult fare.

Brief Reviews

"The Hunchback of Notre Dame," an Allied Artists release photographed in CinemaScope and Technicolor, and starring Gina Lollobrigida and Anthony Quinn, is a fine production that is superior to the earlier versions and should prove popular at the box-office. Running time is 103 minutes.

"The Tall Stranger," an Allied Artists release, stars Joel McCrea and Virginia Mayo and is photographed in CinemaScope and DeLuxe color. It is a fast-moving and exciting western that should go over with the melodrama-loving fans. Time, 81 minutes.

"Gun Battle at Montcrey," another Allied Artists western, stars Sterling Hayden and Pamela Duncan. The story is full of holes and there is considerable brutality in the action, but it should squeeze by on the lower half of a double bill. Time, 67 minutes.

"Panama Sal," a Republic release, is a minor comedy starring Elena Verdugo. It deserves no better than the lower half of a mid-week double bill. Time, 70 minutes.

"The Abominable Snowman," a Regalscope production released through 20th Century-Fox and starring Forrest Tucker, is a pretty good low-budget horror picture that should do reasonably well as part of a special program package with "Ghost Diver," another Regalscope production, which stars James Craig and Audrey Totter, and which is a good adventure melodrama that employs much underwater footage and action. The package is being backed by 20th-Fox with an extra special exploitation campaign. "The Abominable Snowman" runs 85 minutes, and "Ghost Divers," 76 minutes.

the appropriate government agencies and consumer groups may be told where the exhibitors stand on this matter."

The one film company that was castigated sharply throughout the convention was Paramount, particularly for the distribution pattern created by it in marketing "The Ten Commandments." A resolution adopted unanimously by the convention protested the manner in which the picture is being withheld from theatres and from a vast segment of the public for "unreasonable and indeterminate periods," and it urgently petitioned Paramount to put the picture into general release "without further arbitrary or unnecessary delay."

Other resolutions that were adopted unanimously and that reflected the discussions held at the three-day meeting, included:

A strong protest against the distributor practice of holding back and releasing top box-office attractions during holidays, leaving the release charts to remain "virtually blank" during the periods between holidays. This "feast or famine" releasing practice, declared the resolution, "has precluded the steady return of the 'lost audience' and has instead contributed to the continuing decline in theatre attendance."

Condemnation of Paramount's acquisition of the Esquire Theatre in Chicago, coupled with an urgent request that the U.S. Attorney General take "prompt and determined action to annul the transaction" to the end that "the court ruling that production and distribution cannot lawfully be co-mingled with exhibition shall be sustained, and that any further movement among the film companies to follow Paramount's lead may be halted in its incipency."

An urgent request to the film companies that their release of motion pictures to television should be subject to reasonable clearance protection in favor of the theatres, and that Allied appoint a committee to discuss this "vitally important problem" with each film company separately and individually, and that a report to Allied's members be made on the attitude of each company.

A request that the distributors divide the country into several newly-established zones, and that they stagger their releases among these zones, "at least upon an experimental basis," so as to relieve the print shortage resulting from saturation bookings and enable exhibitors to play pictures on their regular availabilities. The resolution recognized the problem involved in staggering the release of nationally advertised pictures and suggested that the advertising budgets of pictures so released be apportioned among the newly-established zones so that the advertising will have its greatest effect in each zone while the pictures are actually exhibited there, "which is consistent with sound advertising policy and would afford a valuable test of the respective merits of national and localized advertising for motion pictures."

Expressed satisfaction over the fact that the industry will sponsor the radio and television broadcasts of the next Academy Awards presentation, urged that those in charge of the program make the most of this opportunity to build good will for the movies and stimulate theatre attendance, and pledged full cooperation when it becomes certain that such a program will be presented.

Also among the highlights of the meeting were four fiery and militant talks by Ben Marcus, head of Wisconsin Allied; Rube Shor, the West Virginia leader; Horace Adams, head of the Independent Theatre Owners of Ohio; and Jack Kirsch, erstwhile president of the Allied Theatres of Illinois.

Marcus castigated distribution for "rationing" good entertainment to the public and the theatres by their elimination of orderly availabilities, and he suggested to the delegates that one way by which the problem can be licked is to pass up and never play pictures that are not supplied to them under normal availabilities, pointing out that such a policy has proved most effective in his own territory.

A withering attack on the distributors was made by Shor, who minced no words in accusing them of a concerted attempt to drive the small theatre owner out of business, and who suggested that the exhibitors, through a boycott, could drive out of office those executives who are responsible for destructive sales policies, citing in particular Barney Balaban, Paramount's president, because of his company's "Ten Commandments" policy.

Adams reviewed the dire effect that current distributor practices are having on exhibition, and he, too, minced no

words in blasting the film companies, charging that they are killing continuity of interest in movie-going by failing to provide the theatres with strong attractions on other than holiday periods.

Kirsch vigorously denounced Paramount's acquisition of the Esquire Theatre in Chicago and took note of the fact that United Artists had just completed arrangements to operate the Victoria and Astor Theatres in New York City. Expressing his surprise that Paramount and several of the other film companies are not prohibited from acquiring theatres, Kirsch warned the delegates that if they refuse to bow to stiff sales terms they not only may find themselves short of product but may also find the distributor opening a theatre in opposition.

From the remarks made by these and other Allied leaders, one gets the impression that they have come to the conclusion that the conciliatory attitude Allied has employed over the past two years in its relations with the distributors has led to nothing but frustrations and that it is high time that the organization resumed its long-standing policy of militancy to combat practices that are slowly but surely forcing more and more theatres to close their doors.

Additional editorial comment on Allied's convention will be made in next week's issue.

"All Mine to Give" with Cameron Mitchell, Glynis Johns and Rex Thompson

(Univ. Int'l, January; time, 102 min.)

A heart-warming and sentimental domestic drama that should go over very well with family audiences and have a special appeal to women. Set in a Wisconsin backwoods in the 1850's, and revolving around a young Scottish couple who emigrate to the United States and raise a brood of six children, the story is a tender account of the family's joys and sorrows and of the tragedy that strikes when the parents die and the children find themselves orphaned. The fine relationship between the parents and their devotion to the children make their passing sorrowful. But the most touching and pathetic part of the picture is in the last few reels, where 12-year-old Rex Thompson, the eldest child, becomes the head of the family and finds suitable homes with kindly neighbors for his brothers and sisters, thus saving them from life in an orphanage. The acting is very good, with the children in particular performing in a natural way. The action is somewhat slow at the beginning but it is not a serious flaw. Welcome relief is provided by mild touches of comedy. The photography, in Technicolor, is very good:—

Mitchell and Glynis, impoverished Scottish immigrants, arrive at a Wisconsin frontier settlement and discover that their uncle, who had invited them, had died in a fire that had destroyed his cabin. Friendless, and with Glynis pregnant, they receive help from Ernest Truex, a kindly doctor, and Sylvia Field, his wife, while other sympathetic villagers help rebuild the cabin. In due time Glynis presents Mitchell with Rex Thompson, their first born. Mitchell finds work in a distant logging camp and, when the season ends, he establishes a small boatyard business. As the years go by, Glynis bears five more children, including Steve Wooton, Butch Bernard, Patty McCormack, Yolanda White and Terry Ann Ross. Butch is stricken by diphtheria at the age of eight and, while Glynis alone nurses him back to health, Mitchell takes the other children elsewhere and cares for them. Tragedy strikes when Mitchell contracts the disease and dies. Glynis takes in sewing to support herself and the children, but at Christmas time she, too, becomes ill and dies. Rex becomes the head of the family and sets out to find homes for his orphaned brothers and sisters, despite the attempt of an arrogant social worker to have the children placed in an orphanage. On Christmas Day, Rex sees to it that each of the children is adopted by a friendly neighbor before setting out to begin his own life in a logging camp.

It was produced by Sam Wiesensthal and directed by Allen Reisner from a screenplay by Dale and Katherine Eunson, based on their own story, "The Day They Gave Babies Away."

Family.

HARRISON'S REPORTS

Yearly Subscription Rates:

United States	\$15.00
U. S. Insular Possessions.	16.50
Canada	16.50
Mexico, Cuba, Spain.....	16.50
Great Britain	17.50
Australia, New Zealand,	
India, Europe, Asia	17.50
35c a Copy	

1270 SIXTH AVENUE

New York 20, N. Y.

A Motion Picture Reviewing Service
Devoted Chiefly to the Interests of the Exhibitors

Its Editorial Policy: No Problem Too Big for Its Editorial
Columns, if it is to Benefit the Exhibitor.

Published Weekly by
Harrison's Reports, Inc.,
Publisher

P. S. HARRISON, Editor
AL PICOUULT,
Managing Editor

Established July 1, 1919

Circle 7-4622

A REVIEWING SERVICE FREE FROM THE INFLUENCE OF FILM ADVERTISING

Vol. XXXIX

SATURDAY, NOVEMBER 9, 1957

No. 45

MORE ON THE ALLIED CONVENTION

Although full recognition was given to the fact that television and other forms of entertainment available to the public have had a decided effect on theatre attendance, it was made clear at last week's National Allied convention that the current distributor practice of releasing their top pictures during seasonal and holiday periods, coupled with the fact that such pictures frequently are not delivered to the subsequent-run and small-town exhibitors on their regular availabilities, has contributed greatly to the current decline in attendance.

This protest against releasing pictures on a "feast or famine" basis is not confined to National Allied's small exhibitors. It is a source of concern to the big circuits, too, and it was the subject of a strong blast against distribution at a recent press conference called by Leonard Goldenson, head of the American Broadcasting-Paramount Theatres, who long has advocated an orderly release system to insure an even flow of quality and diversified product spread through every month of the year. To this end, Goldenson has proposed that a joint meeting between distribution and exhibition be held in New York as soon as possible in order to find a solution to the problem. This proposal has been endorsed, not only by National Allied, but also by the Theatre Owners of America and numerous regional exhibitor associations.

In their talks at the Allied convention, both Horace Adams, head of the Independent Theatre Owners of Ohio, and Ben Marcus, the Wisconsin Allied leader and former national president, made out a strong case against distribution on the matter of orderly releases and availabilities.

Adams charged the film companies with killing the continuity of public interest in movie-going by failing to provide theatres with strong attractions on other than holiday periods. He was particularly critical of Paramount's handling of "The Ten Commandments," charging that the company is disregarding the exhibitors' needs and their patrons' desire to see the film. He cited MGM's "Raintree County" and Columbia's "Bridge on the River Kwai" as two other important quality pictures that are to be marketed on a "delayed release" roadshow policy, thus further contributing to the destruction of the movie-going habit.

Marcus, in his talk, charged that the lack of orderly distribution of top product and the elimination of orderly availabilities "has contributed to the closing of hundreds of theatres and, if continued unabated, will ultimately be the Frankenstein that will not only eliminate the motion picture theatre as we know it today but also will destroy the producers and distributors with it." The remedy, he added, is in the hands of the film companies, but, if they do not come forth with corrective measures, then it will be up to the exhibitors to find ways and means to combat the practice.

In this regard he cited the experience of the subsequent-run exhibitors in Milwaukee, his own territory, where it was voted to boycott for good all pictures that are not delivered on regular availabilities. This unified protest action was taken last July, and as a result the sub-run theatres in Milwaukee have passed up "Joe Butterfly," "Love in the Afternoon," "Monkey on My Back," "Son of Frankenstein," "Beau James" and "Johnny Tremaine." This boycott, said Marcus, has been so effective that, today, 99% of the availability problems in Milwaukee have been solved.

Rube Shor, the West Virginia Allied leader and former national president, delivered the strongest blast against the distributors on the same subject and, in addition to openly recommending a boycott against the offending companies, stated that a concentrated boycott against any one company could force its top executives to resign within six months. Shor pointed out that until recently a number of Cincinnati exhibitors were not aware that current distributor policies would cause them to suffer irreparable damage, and for that reason they declined to meet with other exhibitors in the area, but now that they are desperate they attend meetings every Wednesday to discuss protective measures.

All the business sessions held at the three-day meeting were most enlightening and informative, but the most popular of the sessions proved to be the one devoted to an exchange of business-building ideas to increase theatre attendance. As a matter of fact, interest in this session, which was held on Wednesday morning, was so intense that, when it had to be adjourned for luncheon after almost three hours of discussion, many delegates requested that it be given an additional hour at the afternoon session.

The ideas exchanged include some that were new and imaginative, as well as others that were elaborations of tested and proven gimmicks. All will be outlined in an Allied brochure that will be made available in the near future.

Allied's efforts in exploring and discussing new methods of showmanship to increase attendance at the theatres and to win new movie-goers are indeed constructive and commendable, particularly in these days, when competition for the public's amusement dollar is keen and the need for new and practical ideas through which to sell the theatres and their attractions is greater than ever.

But as Leonard Goldenson pointed out at his press conference, business-building projects would be a total waste of time if, after we succeed in drawing people back to the theatres, the distributors fail to provide the exhibitors with an orderly flow of top product throughout the year.

If the film companies persist in rationing their top pictures on a seasonal and holiday basis, the exhibitors will be up against a hopeless task in any effort to make regular customers of those who come to the movies irregularly.

"The Abominable Snowman" with Forrest Tucker and Peter Cushing

(20th Century-Fox, Oct.; time, 85 min.)

Considerable suspense and excitement is offered in "The Abominable Snowman," a mystery-terror melodrama centering around a scientific expedition in search of giant legendary monsters who supposedly inhabit the upper reaches of the Himalayas. Photographed in Regalscope, it is a British-made low-budget melodrama that should go over reasonably well as part of a special program package that includes "Ghost Diver." 20th-Fox is backing this package with a strong exploitation campaign that has tried and true attention-getting stunts and gimmicks. One's interest in the story is maintained throughout and, in addition to generating much suspense, it offers good touches of humor. The direction and acting are competent, and the photography good:—

Peter Cushing, a botanist, Maureen Connell, his wife, and Richard Wattis, his assistant, are on a scientific expedition in the Himalayas when they come across an expedition headed by Forrest Tucker, an American adventurer, who was seeking a mysterious half-beast, half-human monster known as the Abominable Snowman. Cushing is persuaded to join Tucker's expedition while his wife and Wattis are left behind at a monastery used as a headquarters. In addition to Tucker and Cushing, the expedition party includes Robert Brown, an ex-trapper, Michael Brill, a photographer, and Wolfe Morris, a guide. When they discover tracks of the Snowman, Cushing discovers that Tucker's interest in the monster is purely commercial, and that he was seeking to earn money by bringing the Snowman to civilization to exploit him. In the course of events, Brill is killed in a fall while Morris flees the camp in fright. When Brown wounds one of the creatures, it arouses the others and Tucker persuades Brown to act as bait in a trap. Tucker, however, puts blanks in Brown's gun, and he dies when the creatures attack. Tucker and Cushing eventually are separated and Tucker dies beneath a snow avalanche he had started. It ends with a weak and exhausted Cushing rescued by a relief party from the monastery.

It was produced by Aubrey Baring and directed by Val Guest from a screenplay by Nigel Kneale.

Family.

"Baby Face Nelson" with Mickey Rooney, Carolyn Jones and Sir Cedric Hardwicke

(United Artists, Nov.; time, 85 min.)

If your patrons like gangster pictures in which there is lots of brutality and numerous coldblooded killings, this one should satisfy them easily. As indicated by the title, the story is supposedly biographical of the life of Baby Face Nelson, the notorious gunman and killer, who had been a member of the Dillinger gang. The action, which takes place in the early 1930's, unfolds realistically, and the hold-ups and other crimes depicted are executed skillfully. Mickey Rooney, whose name should help draw people to the box-office, is surprisingly convincing as the snarling, trigger-happy Nelson, and Carolyn Jones is most effective as his loyal moll. Sir Cedric Hardwicke is competent as a seedy doctor who gives medical aid to the criminals. As said, however, there is much brutality in a great deal of the action. The closing sequence, where the wounded Rooney is shot dead by Miss Jones after he admits that he would even shoot down children to save his own skin, is somewhat on the maudlin side. There is no comedy relief. The photography is good:—

Released from Joliet prison, Rooney is picked up by a waiting car and taken to Ted de Corsia, who claims credit for "springing" him. Rooney, however, believes that he had earned a parole because of good behavior. As payment for what he claims to have done, de Corsia gives Rooney a gun and offers him \$1,000 to kill a union organizer on a picket line of striking laborers. When Rooney rejects the dirty job, de Corsia conceals his anger and gives him money to buy new clothes and go to a decent hotel until he finds something else for him to do. Rooney meets Carolyn, his

sweetheart, who worked in a speakeasy, and she promises to visit him in his hotel room after work. As he waits for her, the police break into his room, charge him with murdering the union organizer and find the murder gun taped to the toilet tank in the bathroom. He then realizes that de Corsia had framed him for the murder and vows vengeance, as the police lead him away. In the events that follow, Rooney, aided by Carolyn, escapes from the detective taking him back to Joliet. They head back to Chicago, where Rooney ruthlessly kills de Corsia and two of his henchmen for framing him. Later, Rooney is shot as he tries to rob a liquor store, and Carolyn takes him to a private sanitarium operated by Hardwicke. There, he becomes acquainted with Leo Gordon (as Dillinger) and different members of his gang, and is hired by Gordon to handle a machine-gun. Rooney soon becomes a ruthless, trigger-happy killer in a series of holdups. When the FBI catches up with Gordon and kills him, Rooney takes over leadership of the mob. Jack Elam, a disgruntled member of the gang, cooperates with the FBI to trap Rooney in a bank holdup, but Rooney senses the trap in time and manages to escape after almost shooting down two little boys who get in his way. He holes up in shack with Carolyn but is eventually tracked down by the FBI and shot as he makes good another escape. Wounded mortally, he begs Carolyn to kill him. She refuses, but when he tells her that he would not have hesitated to kill the two little boys to save himself, she shoots him dead.

Al Zimbalist produced it and Don Siegel directed it from a screenplay by Irving Shulman and Daniel Mainwaring, based on a story by Mr. Shulman.

Adult fare.

"The Persuader" with William Talman, James Craig and Kristine Miller

(Allied Artists, June 9; time, 75 min.)

A routine program western that may get by on the lower half of a double bill. It may fare better in religious communities, because the reformation of the villain and his henchmen is effected by a preacher's belief that victories won at the point of a gun are not permanent. The story, which is based on a song by Ralph Carmichael, has been written poorly and the direction is somewhat amateurish. The villain's reformation is not convincing, for it is brought about arbitrarily by the author and not by logic. The photography is fairly good:—

The community of Canogee in the Oklahoma territory is terrorized by James Craig, a rancher, whose lawless wishes are carried out by John Milford and Frank Richards, his brutal henchmen. Into this scene rides William Talman, a minister, whose twin brother, a homesteader, had been killed by Craig's henchmen because of his upright convictions. Talman consoles Kristine Miller, his brother's widow, and attempts to placate Darryl Hickman, her son, who had vowed vengeance on Craig, despite the tearful pleadings of Georgia Lee, his sweetheart. He rides out to Craig's ranch to seek revenge. He is overpowered and smoothly talked out of violence by Craig, who offers him a job. Hickman accepts the offer, hoping that he will learn the identity of his father's killer while working on the ranch. By taking the job, however, he alienates the townfolk and displeases his family. In a night foray by the gang, with Hickman as a protesting witness. Alvy Moore, a bartender-entertainer in Craig's saloon, is killed. When Talman holds his first Sunday service in a church he had just built, Craig shows up, orders everybody out and instructs his men to set fire to the building. Hickman, confused and unhappy, stands back with the crowd. Despite the guns pointed at him and his flock, Talman warns Craig that victories won at the point of a gun are not lasting. Richards, becoming jittery, starts shooting, only to be wounded by Hickman, who now understood his uncle's logic and reasoning. Faced with a united front of Godliness, Craig becomes unnerved and departs from the community with his henchmen.

Dick Ross produced and directed it from a screenplay by Curtis Kenyon.

Family.

"The Hunchback of Notre Dame" with Gina Lollobrigida and Anthony Quinn

(Allied Artists, Nov. 3; time, 103 min.)

Enhanced by CinemaScope and Technicolor, this version of Victor Hugo's classic story outdistances the silent version produced by Universal with Lon Chaney as the star, and the 1939 version produced by RKO with Charles Laughton in the leading role. Unlike the earlier versions, this one benefits from the fact that one does not feel revolted by the ugliness of Quasimodo, the hunchback, finely played by Anthony Quinn. He is a pathetic figure, for people avoid him because of his misshapen features, and he hankers for kindness and affection. The mob scenes in the streets make the story live. The trickery employed by the alchemist, played by Alan Cuny, arouses the spectator's ill will. Gina Lollobrigida, as Esmerelda, the gypsy, is good in the part. The fine production, coupled with the popularity of the two stars, should make this picture a substantial box-office grosser. There are numerous situations with comedy relief, and the photography is as fine as any one could desire:—

On the day of the Feast of Fools in 15th Century Paris, Gina sings and dances for the people. Cuny tries to disperse the noisy throng from the square and is handled roughly. Quinn, his servant, bellringer for Notre-Dame Cathedral, rescues him from the mob. Later, at Gina's suggestion, Quinn is crowned the King of Fools, a title awarded to the ugliest man roaming the Paris streets. Attracted to Gina, Cuny orders Quinn to abduct her but he is prevented from doing so by soldiers captained by Jean Danet. The captain offers Gina his protection and tries to date her, but she runs away when she realizes his intentions. Quinn is whipped publicly for trying to kidnap Gina, and when he pleads for water, Gina, moved by pity, gives him a drink. Believing that Danet loved her, Gina agrees to meet him at a tavern. Cuny, seeing them embrace, jealously stabs Danet to death and flees before he can be recognized. Gina, arrested for the murder, confesses under torture and is sentenced to be hanged. On the following morning, Quinn seizes Gina and carries her into the church, where she is given sanctuary. Gina is at first frightened by the monstrous-looking Quinn, but she shows her appreciation when she notices his tenderness and faithfulness. Quinn in turn worships her. King Louis XI encouraged by the vindictive Cuny, decides to revoke temporarily the rights of sanctuary of Notre Dame in order to capture Gina. The King's troops assault the Cathedral and Gina is killed. Quinn, aware that Cuny was responsible for her death, throws him from the upper gallery of the Cathedral to the square below, killing him. He then follows the soldiers as they drag Gina's body to the burial vault and, when the soldiers leave, he steals into the crypt and enfolds the girl he had worshipped. Several years later, when the vault is re-opened, two skeletons are discovered, locked in a close embrace.

Robert and Raymond Hakim produced it and Jean Delannoy directed it from a screenplay by Jean Aurenche and Jacques Prevert.

Family.

"The Tall Stranger" with Joel McCrea, Virginia Mayo and Barry Kelley

(Allied Artists, Oct. 27; time, 81 min.)

Photographed in CinemaScope and DeLuxe color, "The Tall Stranger" ought to go over well with the melodrama-loving fans, because the action is fast and exciting, and there is much shooting and many killings. Moreover, the exterior backgrounds, enhanced by the color, are beautiful. The story, which is based on the cattle baron-versus-settlers theme, unfolds in realistic fashion, and the characters are interesting and convincing. Joel McCrea is his usual stalwart and human self as the hero of the piece, and Virginia Mayo is competent as a former dance hall hostess who seeks a clean and wholesome life. The romance between them is pleasant. Barry Kelley is so expert in his role as McCrea's half-brother, a vicious and uncompromising landowner, that

one does not feel sorry when he meets his end. There is hardly any comedy relief, but it is not missed:—

While riding across Colorado shortly after the Civil War, McCrea, a Union Army veteran, is blasted to the ground by a rifle shot. His assailant approaches and kicks him viciously, leaving him for dead, but not before McCrea notices that he wore red boots and had a nickel-plated rifle. McCrea is picked up by a wagon party traveling West and is nursed back to health by Virginia, a young widow accompanied by her eight-year-old son. McCrea soon learns that the wagon party had been duped by George Neise, who had convinced them that there was a trail through a valley that led to California and Oregon. McCrea knew that this was untrue because Barry Kelley, his half-brother, owned the valley and had always driven the settlers away. He had been estranged from Kelley, who held him responsible for his son's death during the war, but he was on his way home to make peace. The settlers side with Neise, but McCrea remains suspicious. Days later, Michael Ansara, a Mexican renegade, meets the wagon train and poses as a hunter. McCrea recognizes him as the man who had shot him but waits for the Mexican to make his play. Ansara and Neise scheme for the settlers to be attacked by Kelley's men as they ride through the valley, planning a wholesale killing themselves in order to take over Kelley's lands and cattle. McCrea warns the settlers, but when they refuse to listen to him he rides ahead to warn his half-brother. Kelley refuses to talk to McCrea and orders him off his property, but McCrea gives him a beating and makes him listen. McCrea then rides along with Kelley's men, hoping to convince the settlers to move along peacefully. A gunfight is provoked by Neise and Ansara, and both are killed while Kelley's men emerge victorious, but Kelley himself is shot dead. McCrea, now owner of the land, persuades the settlers to remain and cultivate it, and looks forward to a happy life with Virginia, with whom he had fallen in love.

Walter Mirisch produced it and Thomas Carr directed it from a screenplay by Christopher Knopf, based on a story by Louis L'Amour.

Family.

"Panama Sal" with Elena Verdugo

(Republic, Oct. 18; time, 70 min.)

Just a minor program comedy that may squeeze by on the lower half of a mid-week double bill. Centering around a very wealthy playboy who falls for a cute showgirl, and who is encouraged by two of his buddies because they dislike his fiancée, the story is made up of a series of complications that lead from one ridiculous and unbelievable situation to another. The comedy is mildly funny at best, and much of it is so forced that it falls flat. The direction, acting and writing are nothing to brag about. The photography, in the Naturama process, is acceptable:—

When Christine White, his socialite fiancée, postpones their wedding in order to buy her trousseau in Paris, Edward Kemmer descends to have as much fun as possible while he still remained a bachelor. Accompanied by Harry Jackson and Joe Flynn, two wealthy fellow playboys, Kemmer goes to Havana where he meets Elena Verdugo, an American singer, performing in a dive owned by Carlos Rivas, her would-be boyfriend. Kemmer decides that she has talent beneath her crude routines and heavy make-up, and he convinces her to let him manage her. Back in the States, Kemmer succeeds in giving polish to Elena and her act. Rivas shows up spoiling for trouble and wants to take her back with him. Meanwhile Elena becomes a success and a romance springs up between her and Kemmer. By this time Christine returns from Paris and, after a heated argument, breaks off with Kemmer. He goes to Elena only to learn that she had run off with Rivas. Kemmer follows her back to Panama, where they are reunited and vow to spend the rest of their lives together.

It was produced by Edward J. White and directed by William Witney based on a screenplay by Arnold Belgard.

Family.

**"Ghost Diver" with James Craig
and Audrey Totter**

(20th Century-Fox, Oct.; time, 76 min.)

A good program adventure melodrama that employs much underwater footage and action. Photographed in the Regal-scope anamorphic process, it moves along at a brisk pace and holds one's interest all the way through. There is plenty of exciting action and moments of drama, and the dialogue is crisp and effective. The direction is competent and the players handle their respective roles in capable fashion. The picture is being paired with "The Abominable Snowman," reviewed elsewhere in this issue, and should hold its own as part of the program package. The photography is good:—

Rudolfo Hoyos, Jr., a South American diver, comes across an idol in the ocean's bottom and believes that it should lead him to a fabulous treasure. Nico Minardos, his assistant and boy friend of Pira Louis, his daughter, sees a chance to become rich and cuts Hoyos' lifeline, killing him. The idol comes into the hands of James Craig, who conducts a television adventure show and who made adventure his business. Accompanied by Lowell Brown, his son, and Audrey Totter, his secretary, Craig sets out to find the lost treasure. They hire Hoyos' boat, now owned by Pira and operated by Minardos. The latter tries to upset the search and is jealous over Brown's attentions to Pira. The body of Pira's father is found and the cut lines show that he was murdered by Minardos. The latter wounds Craig and almost kills Brown, but an earthquake traps him underwater and seals off the treasure. All return to the United States, where Brown marries Pira, and Craig and Audrey do likewise.

It was produced by Richard Einfeld, who co-wrote and co-directed the screenplay with Merrill G. White.

Family.

**"Gun Battle at Monterey"
with Sterling Hayden, Ted de Corsia
and Pamela Duncan**

(Allied Artists, Sept. 9; time, 67 min.)

Exhibitors probably could use this minor western on the lower half of a double bill, but the story has so many faults that one finds it difficult to maintain interest in it. Much that happens is completely unbelievable. As a matter of fact, the contrived plot is full of holes, but those who enjoy violence and bloodthirstiness may accept it because there is considerable brutality in the action. Moreover, there are situations that arouse the sex instincts. Not much can be said for either the direction or the acting. The photography is good, and in spots exquisite:—

Sterling Hayden and Ted de Corsia escape after holding up the express company at Monterey, Calif. The following morning, when Hayden decides to move along alone, de Corsia shoots him and leaves him for dead. Hayden is rescued by Pamela Duncan, a Mexican girl, who nurses him back to health, but, bent on revenge, Hayden leaves her to search for de Corsia. He eventually finds him operating a successful gambling hall in Del Ray. Because Hayden had shaved off his bushy beard, de Corsia is not certain of his identity. At first, de Corsia wants Lee Van Cleef, his hired gunman, to kill Hayden, but he changes his mind and decides to have Mary Beth Hughes, his girl dealer, turn her wiles on him to learn who he is. When she fails to get any information, Van Cleef goads Hayden into a gunfight, but Hayden overpowers him and throws him into jail. The townfolk, repulsed by de Corsia's rule, make Hayden their sheriff. De Corsia overplays his hand and the town leaders want to lynch him. Hayden overrules them and insists upon taking him to another town where he supposedly was wanted by the law. Instead, he takes him to Monterey and hands him over to the sheriff for the express company holdup and his own supposed murder. Hayden then goes to Pamela, but she repulses him upon learning that he intended to play "dead" and let de Corsia hang for his "murder." Pamela's stand causes Hayden to change his

mind; he gives himself up to the sheriff after identifying himself, hoping to join Pamela after serving a prison sentence.

Carl K. Hittleman produced it and co-directed it with Sidney A. Franklin, Jr., from a screenplay by Jack Leonard and Lawrence Resner.

Family.

**"Kiss Them for Me" with Cary Grant,
Jayne Mansfield and Suzy Parker**

(20th Century-Fox, Dec.; time, 105 min.)

A highly amusing comedy-drama, centering around three heroic Navy fliers who take time out from their World War II combat duties in the South Pacific to enjoy a four-day holiday of wine, women and song in San Francisco. Photographed in CinemaScope and Deluxe color, and based on Frederick Wakeman's novel and play, "Shore Leave," the story is a gay romp from start to finish, with much of what happens having little rhyme or reason, but it has bright and snappy dialogue and offers many laugh-provoking situations. As a matter of fact, the story itself is very slim, and the entertainment values stem from the amusing characterizations and the racy quality of the gags and situations. Cary Grant comes through with another engaging performance as the quick-witted leader of the fun-bent trio, and he is given able support by Ray Walston and Larry Blyden, as his buddies. The voluptuous Jayne Mansfield draws her share of laughs as a sexy blonde who willingly becomes involved with them. A rather unimpressive debut it made by Suzy Parker as the young lady who finds romance with Grant. Miss Parker, who is a beautiful and highly publicized former fashion model, is sorely in need of more training as an actress. Although it is basically a comedy, the picture takes some healthy swats at war-time profiteers. The color photography is tops.

The story opens at the Pearl Harbor Naval Base, where Grant and his two pals find themselves at liberty for six days before they must report to their carrier. Grant shrewdly promotes a plane ride that would give him and his buddies a four-day holiday in San Francisco under an arrangement that is not quite in accordance with regulations. Arriving in that teeming war-time city, Grant quickly and cleverly promotes a suite at the best hotel and, by subtly passing out cards promising nylon stockings, soon attracts plenty of feminine company for himself and his pals. They have a gay party in full swing shortly after their arrival, and Jayne Mansfield proves to be the most cooperative of the ladies "invited." Learning that the three heroes are in town Lief Erickson, an influential war material manufacturer, crashes the party with Suzy Parker, his fiancée, and tries to talk the boys into spending their time touring his war plants to boost morale. Grant rejects the idea in a way that makes Erickson so mad that he storms out of the hotel suite and completely forgets Suzy. Grant turns his attentions to her and they soon become cozy. In the frenzied events that follow, Grant resorts to all sorts of amusing tactics to stall a young Navy ensign who demands to see the official orders that brought him and his pals to San Francisco, and this in turn leads to other complications in which they are constantly faced with the threat of a penalty for violating regulations. Meanwhile true love springs up between Grant and Suzy and leads to more complications with Erickson. The closing sequence has the three exhausted fliers heading back to the war zone for active duty, after cleverly frustrating an attempt to have them beached for the regulations they broke during their fun-filled and adventurous holiday.

It was produced by Jerry Wald and directed by Stanley Donen from a screenplay by Julius Epstein.

Unobjectionable morally.

HARRISON'S REPORTS

Yearly Subscription Rates:

United States\$15.00
U. S. Insular Possessions. 16.50
Canada 16.50
Mexico, Cuba, Spain..... 16.50
Great Britain 17.50
Australia, New Zealand,
India, Europe, Asia 17.50
35c a Copy

1270 SIXTH AVENUE

New York 20, N. Y.

A Motion Picture Reviewing Service
Devoted Chiefly to the Interests of the Exhibitors

Its Editorial Policy: No Problem Too Big for Its Editorial
Columns, if It is to Benefit the Exhibitor.

Published Weekly by
Harrison's Reports, Inc.,
Publisher

P. S. HARRISON, Editor
AL PICOUlt, Managing Editor

Established July 1, 1919

Circle 7-4622

A REVIEWING SERVICE FREE FROM THE INFLUENCE OF FILM ADVERTISING

Vol. XXXIX

SATURDAY, NOVEMBER 16, 1957

No. 46

A WISE PROPOSAL

Under date of November 5, Ben Marcus, president of the Allied Independent Theatre Owners of Wisconsin, sent a letter to Eric Johnston, president of the Motion Picture Association of America, urging him to call an all-industry meeting, as suggested recently by Leonard Goldenson and Edward Hyman of American Broadcasting-Paramount Theatres, for discussion of an orderly release system to insure an even flow of quality product throughout the year.

Marcus told Johnston that, at the recent National Allied Convention, it seemed to be the consensus of opinion that "the alarming drop in theatre attendance is no longer entirely due to television or other competing media, but the unavailability of a steady flow and orderly supply of good motion pictures."

Pointing out that a "steady flow of regular releases of top motion pictures is the only thing that will revive and bring back the millions of lost audiences into our theatres," Marcus declared that "the practice by most major distributors (with the exception of 20th Century-Fox and Universal) to withhold the release of their good box office pictures on regular availability, and release them only on a seasonal or holiday basis, will destroy not only the institution of the American motion picture theatre as we know it today, but will also destroy the producers and distributors at the same time."

Marcus gave credit to Goldenson and Hyman for taking the initiative and offering their good offices to solve this problem, but he questioned whether such an offer on their part will be effective, pointing out that the problem was created by the producers and distributors, and that to correct the condition, "it will take a man of great stature, wisdom, and of great influence in distribution to initiate such a meeting as suggested by Mr. Goldenson and Mr. Hyman."

Marcus added that Johnston fully met these qualifications, and assured him that "an invitation to such a meeting extended by you to all of the Presidents and Sales Managers of distribution, to meet with all the leaders of exhibition, to solve a common problem which threatens our big industry, would receive a warm and enthusiastic welcome by everyone."

This paper fully agrees with Marcus that Johnston is the proper and logical person to call an all-industry meeting to discuss ways and means of revising distributor releasing practices. The need for such a meeting has been endorsed by exhibitor associations throughout the country, regardless of their affiliation, and such endorsement attests to the fact that it is a most pressing common problem.

Johnston, who this week returned from a European trip, apparently has not had time to study Marcus' proposal. When he does consider it, this paper would suggest that he give also thoughtful consideration to

the following passage that was contained in the 91-page report of the Senate Small Business Committee, based on the hearings held in the Spring of 1956 on motion picture industry trade practices:

"The Committee cannot over-emphasize the responsibility resting upon the large film companies to do everything in their power to make it possible for independent motion picture exhibitors to continue in business and to realize a fair and reasonable profit. The time is at hand for a mature and objective appraisal by the industry of all factors involved in the exhibition of pictures with the goal in mind of rendering assistance to independent theatre owners so that they may be able to thrive and prosper."

CONCILIATION STARTS WITH A ROW

In an open letter to the National Conciliation Committee, Trueman T. Rembusch, secretary-treasurer of Syndicate Theatres, charged this week that the conciliation plan, which went into effect on November 1, "is in serious danger of being destroyed by one of the distributing companies, namely Paramount, before it has a chance to prove or disprove its value as a practical method of settling disputes between film companies and exhibitors out of court."

Rembusch declared that the basis for his statement lies in Paramount's written refusal to conciliate differences with his company, as set out in a letter of request dated November 1. He added that, under the conciliation plan, which was approved by Paramount and other distributors, there is no escape clause that would allow a distributor to refuse an exhibitor request to conciliate a grievance.

Rembusch further stated that Paramount's refusal to conciliate the grievances brought by his company "attests to their lack of good faith when they signed the conciliation agreement," and that "such lack of good faith upon the part of a distributor-signer, if not corrected, spells the end of national conciliation within the motion picture industry."

Paramount, through Louis Phillips, its general counsel, quickly took exception to Rembusch's statement and in turn charged that he has sought to use industry conciliation facilities "to build a record for himself with an eye perhaps to the courtroom." He added that the issues Rembusch has raised in his request for conciliation are those involved in litigation now pending between him and Paramount, as well as other distributors.

This paper will not endeavor to judge whether Paramount of Rembusch is right or wrong, but it does seem odd that the conciliation plan, which was hailed as one step forward toward industry harmony, should start off with a violent dispute, marked by charges and counter-charges of bad faith.

**"Old Yeller" with Dorothy McGuire,
Fess Parker and Tommy Kirk**

(Buena Vista, Jan. 20; time, 83 min.)

This latest Walt Disney live-action Technicolor production is a fine entertainment for all, even though it has a special appeal for children. Set in Texas during the 1860's, it offers a heart-warming blend of human interest, fun, adventure and tragedy in its story about a pioneering family's devotion to a stray mongrel dog who becomes a welcome member of the household when he protects them from the dangers of the wilderness. Exceptional work is done by 13-year-old Tommy Kirk who at first shows resentment toward the dog but who takes him to his heart when he proves himself to be courageous and a protector. The sequence toward the end, where he is compelled to shoot the dog because he had contracted hydrophobia, is dramatically powerful. Most of the humor is provoked by little Kevin Corcoran, a delightful six-year-old boy, who plays the part of Tommy's younger and mischievous brother. Dorothy McGuire does fine work as the understanding mother of the two boys. Fess Parker, as their father, appears briefly in the opening and closing scenes. It is actually a bit part even though he is given star billing. The outdoor backgrounds, enhanced by the first-rate Technicolor photography, are a treat to the eye:—

Departing on a cattle drive to Kansas City, Parker entrusts the family to the protection of Tommy. When a stray dog chases a jack rabbit and frightens his mule, Tommy drives the animal off the place. The dog returns on the next day and again annoys Tommy, but Kevin is unable to resist the animal and persuades his mother to let the mongrel stay. Named Old Yeller, the dog stays unpopular with Tommy until he saves little Kevin from an infuriated bear. The dog's courage and bravery win Tommy over and they become inseparable pals. In the days that follow, the dog again proves his worth when he saves Tommy from an attack by wild dogs and when he fights off a wolf that threatens Dorothy. Complications arise when a hydrophobia plague spreads across the country and Old Yeller becomes rabid. Aware that he must destroy the dog, Tommy faces the hardest task of his young life in shooting him to death. The experience is more than he can bear and it leaves him heartbroken. By this time Parker returns from the cattle drive and his understanding counsel helps to console Tommy, but it is not until he sees characteristics of Old Yeller in a puppy given to him by a neighbor that he regains his composure, thus beginning his transition from boyhood to manhood.

It was directed by Robert Stevenson from a screenplay by Fred Gipson and William Tunberg, based on the book by Mr. Gipson. William H. Anderson was the associate producer.

Family.

**"Don't Go Near the Water" with Glenn Ford,
Gia Scala, Kennan Wynn and Ann Francis**

(MGM, December; time, 107 min.)

"Don't Go Near the Water" depicts with highly comical results the adventures of a group of U.S. Navy men who handle public relations at a South Pacific base during World War II. Photographed in CinemaScope and MetroColor, it is the kind of picture that should go over well with all types of audiences, for, in addition to poking mirthful fun at the Navy's publicity men, it offers bright dialogue and some hilarious slapstick comedy. This slapstick centers around the chaotic construction of a clubhouse by officers and men who are all thumbs. Glenn Ford does his usual excellent work as an alert young lieutenant who gets himself into all sorts of complications in the pursuit of his publicity duties, and Fred Clark is vastly amusing as his blustering and incompetent commanding officer. A highly comical characterization is contributed by Mickey Shaughnessy as an illiterate sailor whose constant use of a profane word is drowned out by the soundtrack. This makes for a

funny gimmick, but many movie-goers may consider it to be in bad taste. There is a pleasant romance between Ford and Gia Scala, and an amusing one between Anne Francis, as a lieutenant nurse, and Earl Holliman, as a lowly yeoman, who is prohibited by regulations from fraternizing with an officer. Eva Gabor provokes a good share of the laughs as a glamorous female correspondent who worms her way aboard a battle cruiser at sea, and Keenan Wynn is good for plenty of chuckles as an influential newspaperman who throws his weight around to get preferred treatment but who becomes docile when Ford deliberately tricks him into a compromising situation. The beautiful tropical island backgrounds are enhanced by the superb color photography:—

Serving in the Public Relations section of a Navy command based on a tropical island is a group of men who, armed only with typewriters and vivid imaginations, tell the world about the Navy but do not go near the water themselves. Headed by Clark, the group includes, Jeff Richards, Russ Tamblyn and Ford, who was the only one in the outfit with sea-going experience. Numerous problems are dealt with at daily meetings, such as the need for loin cloths for the natives to add jungle color for the newsreels; the refusal of an Admiral to grant interviews; and the placating of Wynn, who does not think that his bed sheets are changed often enough. While escorting two junketing Congressmen around the island, Ford meets and falls in love with Gia Scala, Spanish-educated daughter of the island's most distinguished resident, who operated a school for children. In between courting Gia, Ford helps out the romance between Anne and Holliman by dating Anne himself, taking Holliman along as an armed escort and then leaving them alone in a secluded spot. Additionally, he has his troubles trying to improve the manners and speech habits of Shaughnessy, whom Clark had haphazardly selected for publicizing as "The Typical Young Navy Man." And when Gia tells him of the island's need for a new schoolhouse, Ford tricks Wynn into a compromising situation with a local beauty and coerces him into donating the needed funds under subtle threats of informing his puritanical publisher. Ford's romance is stalled temporarily when Gia tells him that she could never live anywhere but on the island, but their relations are cemented at the end of the war when he decides to remain on the island with her.

It was produced by Lawrence Weingarten and directed by Charles Walters from a screenplay by Dorothy Kingsley and George Wells, based on the novel by William Brinkley.

Family.

**"Eighteen and Anxious" with Mary Webster,
Martha Scott and William Campbell**

(Republic—AB-PT, Nov. 15; time, 93 min.)

A fairly good human interest domestic drama, well directed and acted. It does not, however, rise above the level of program fare. The story is of a type that might strike a bell in many homes, for the youthful heroine is presented as a victim of circumstances, humiliated by her friends and family when she becomes a mother and is unable to prove that she had been secretly married to a young man who had been killed accidentally. There are many situations with deep emotional appeal. The heroine's stepfather is rude to her when he discovers that she is pregnant and is unwilling to believe that she had been wed, and she receives similar treatment from her late husband's parents until they discover the marriage license. There are plentiful sex situations. Particularly bold are those that take place in a Las Vegas hotel where the disillusioned heroine spends the night with a well known trumpet player only to learn that he has no intention of marrying her. There is no comedy relief. The photography is good:—

Mary Webster, 18 years old, secretly marries Lowell Brown, her high school sweetheart, at a "quickie" ceremony in Tia Juana. Shortly thereafter, Lowell is killed in a sports-car race and Mary discovers that she is pregnant. Although skeptical of Mary's marriage story, Jackie Loughrey, her loyal friend, promises to help her when she fears

to tell her parents because Martha Scott, her mother, was in ill health, and Jim Backus, her stepfather, had always disapproved of her activities. She goes to the home of Damian O'Flynn and Katherine Barrett, her late husband's parents, but they refuse to accept her story when she is unable to produce a marriage certificate. Mary visits an abortionist but flees in panic when she realizes that she is about to destroy the life within her. Her pregnancy eventually becomes noticeable, and her embittered stepfather, to avoid scandal, sends her to a private institution where her son is born. Mary refuses to see her baby and asks the hospital's manager to find a home for him. Angered by the taunts of former schoolmates and the attitude of her family, Mary does not return home and gets a job as a waitress in an after-school hangout operated by Ron Hagerthy, a disc jockey, who falls in love with her and asks her to marry him. She declines, and starts going out on the town, making a play for William Campbell, a star trumpet player, who was accustomed to easy conquests. Meanwhile her late husband's parents discover the marriage license and, together with Mary's parents, suddenly become proud grandparents. Mary denounces their efforts to make amends and, in a fit of recklessness, goes to Las Vegas with Campbell. She celebrates his promise to marry her by drinking too much and is shocked and disillusioned on the following morning when he declines to wed her. Hagerthy, who had trailed her to Las Vegas, gives Campbell a beating for treating her outrageously. It ends with Mary realizing her love for Hagerthy and begging him to take her home so that they may share, together with her baby, a happy life.

Edmond Chevie produced it and Joe Parker directed it from a screenplay by Dale and Katherine Eunson.

Adults.

**"Undersea Girl" with Mara Corday,
Pat Conway and Florence Marly**
(Allied Artists, Sept. 22; time, 74 min.)

Though the story is somewhat complicated and confusing, this murder melodrama should get by with indiscriminating audiences on the lower half of a double bill. There are a number of situations in which the action holds the spectator in tense suspense. Particularly exciting is the underwater battle between opposing frogmen trying to retrieve stolen money hidden in an undersea cave. Some of the murders, which are committed with a skindiver's knife, are coldblooded. A novel touch is given to the story by the fact that some of the skindivers are women. The photography, particularly underwater, is good:—

When skindivers find the body of a tuna fisherman, Police Lieut. Dan Seymour persuades Mara Corday, a reporter, to withhold the news to help the authorities find the killer. Shortly afterwards, Mickey Simpson is arrested for engaging in a bar brawl and \$3,000 is found in his pocket. Serial numbers on that currency as well as on the \$1,800 found on the dead man disclose the fact that the money was part of a \$2,000,000 shipment lost when a naval ship was sunk outside of Yokahama Bay. Two frogmen assigned to retrieve the money had lost their lives. The Navy assigns Lt. Pat Conway to the case. Meanwhile, Ralph Clanton, who had masterminded the theft and who knew that the money had been transferred from a trans-Pacific vessel to a tuna-fishing boat for hiding in an undersea cave, is upset by Simpson's arrest. It is also revealed that Florence Marly, Clanton's sweetheart, and Myron Healey, one of his confederates, were former lovers, and that Healey is jealous of him. Upon Simpson's release, Conway goes to his hotel to question him only to find him slain with a skindiver's knife. Later, Conway and Mara see Florence and Healey together, and Conway recalls having seen Healey outside of Simpson's hotel on the day of the murder. By dropping her purse in front of Healey, Mara manages to get his fingerprints, which later prove that he was one of the frogmen assigned by the Navy to recover the stolen money. At this point, after Clanton's henchmen kill Healey, they

learn that Clanton planned to steal the money for himself. Conway agrees to let Mara break a story to the effect that she had found a treasure under water, in the hope that Clanton's gang would rush to the spot to retrieve it. The ruse works, and the ensuing underwater fight with the gang ends successfully for Conway and his skindivers.

Norman T. Herman produced it and John Peyser directed it from a story and screenplay by Arthur V. Jones.

Adult fare.

**"April Love" with Pat Boone, Shirley Jones
and Arthur O'Connell**

(20th Century-Fox, Nov.; time, 97 min.)

Photographed in CinemaScope and Deluxe color, "April Love" offers a pleasant and entertaining blend of youthful romance, human interest situations, harness racing and some comedy, all embellished by five pleasing songs that are sung by Pat Boone and Shirley Jones, who play the leading roles. Boone, whose first picture, "Bernardine," did surprisingly well at the box-office, shows considerable improvement as an actor and does justice to his role as a city boy who is transplanted to a Kentucky farm. His constantly increasing popularity no doubt will be an important factor in drawing the younger crowd to the theatres. Shirley Jones is as sweet and charming as ever as a farm neighbor who falls in love with Boone and teaches him how to become a sulky driver, and her singing, as always, is a pure delight. The county fair sequences toward the finish are colorful, and the championship harness race won by Boone has been staged in exciting fashion. The one criticism that can be made is that the running time is a bit too long; some judicious cutting could speed up the action in the slow spots. Not the least of the picture's attributes is the beauty of the outdoor backgrounds:—

On probation because of a stolen car offense in Chicago, Boone arrives at the farm of Arthur O'Connell, his uncle. Jeanette Nolan, his aunt, tries to make him feel welcome, but O'Connell openly resents his presence. Even Tugfire, a magnificent but unmanageable stallion, once a champion trotter, seems to dislike Boone, but things brighten up when he meets Shirley, who lived on a neighboring farm with Matt Crowley, her father, a horse fancier, and Dolores Michaels, her sister, a sports-car enthusiast. Boone becomes friendly with them and repairs an old farm car for his own use. When Boone manages to make friends with Tugfire, his astounded uncle changes his attitude toward him and insists that he learn to drive the horse in a sulky so that he can enter a championship trotting race at the Bentonville Fair. Shirley, an expert driver herself, teaches Boone the tricks of the trade and he soon becomes highly proficient. Complications arise when Boone forgets to put the horse in the barn one night and he develops a high fever after being soaked in a rainstorm. The stallion recovers after many anxious hours, and Shirley, in jubilation, kisses Boone. Stunned, he does not respond and hurts her feelings. They meet again at the fair, where their romance goes into high gear after Shirley goes through a short period of pouting. Boone wins the trial heat, qualifying for the championship race, which he also wins in an exciting match with a horse owned by Shirley's father. The happiness of all is dampened, however, when a state trooper shows up and informs Boone that he must arrest him because he had violated his parole by driving his car several weeks earlier in a friendly race against Dolores' sports car. Dolores, not knowing that Boone was prohibited from driving, had listed him as the other driver in an insurance claim for a dented fender. Everyone comes to Boone's aid, including Dolores, claiming that she had been in error, but the grateful Boone honestly admits that he had driven the car. The understanding trooper, however, refuses to believe him, and all leave the fair in a joyful mood.

It was produced by David Weisbart and directed by Henry Levin from a screenplay by Winston Miller, based on a novel by George Agnew Chamberlain.

Family.

**"Sayonara" with Marlon Brando,
Miiko Taka and Red Buttons**

(Warner Bros., December; time, 147 min.)

Beautifully filmed in Technirama and Technicolor against enchanting Japanese backgrounds and locales, "Sayonara," which means "Goodbye" in Japanese, is without question an outstanding production, one that is sure to garner much critical acclaim. The story, which is based on the James A. Michener novel of the same name, centers around the tender romance that develops between a beautiful Japanese actress and an American Air Force officer, and around the problems they face and the frustrations they suffer because military authorities stationed in Japan frown upon East-West marriages and do all they can to discourage them, employing as their strongest weapon the American Exclusion Act, which bars American service men from taking their Japanese brides to the United States. To add to the complications, the Japanese heroine is the premiere dancer of her country's revered Matsubayashi dancers, an all-girl troupe dedicated to art and secluded from all normal contact with the outside world. Their idyllic love, marred only by their fears of discovery by either her superiors or the U.S. military authorities, is depicted with tenderness and sensitivity, and with occasional touches of delightful humor. Marlon Brando comes through with a striking performance as the American officer who finds himself drawn to the Japanese girl, although he himself is at first prejudiced against the mixing of the races. Miiko Taka is excellent as his Japanese sweetheart. The surprise performance in the film, however, is the outstanding one contributed by Red Buttons, the television comedian, in the serious role of an enlisted man who defies all sorts of military pressure in order to marry Miyoshi Umeki, a sweet and sensitive Japanese girl. Even Brando, his friend, tries to talk him out of the marriage, but later, when Brando uses Buttons' home to meet secretly with Miss Taka, he comes to the realization that their marriage is based on a deep and solid love of the kind he had never experienced personally.

The story becomes powerfully dramatic in the closing reels, where a bigoted colonel, who long had been a thorn in Buttons' side, obtains an order to ship him and other men who had married Japanese girls back to the States. At their wits end because of their impending separation, Buttons and his wife solve their problem by committing suicide together. This tragic happening breaks Brando's heart and serves only to strengthen his resolve to marry Miss Taka, despite stern army regulations and other pressures that are brought to bear on him. The romance between Brando and Miss Taka comes to a happy conclusion when she agrees to become his wife after learning that the law prohibiting her from going to the United States with him was to be rescinded.

Others who contribute effective portrayals include Patricia Owens, as Brando's American fiancée, whose romance with him starts to cool even before he meets Miss Taka; Kent Smith, as her father and commanding general of the area, who abides by Army regulations even when they are personally distasteful to him; Martha Scott, as Miss Owens' mother, who makes no secret of her racial prejudices; and Ricardo Montalban, as a famed Japanese actor, whose charm and refinement intrigue Miss Owens and whose association with her has vague romantic inclinations. Worked into the somewhat overlong running time

are numerous scenes of Japanese theatrical presentations.

All in all, it is the kind of picture that has something for all types of audiences. On the whole, however, it appears to be one that will have strong appeal for the classes but may be received with mixed reactions by the masses, particularly because of the slow-paced action and of the considerable footage devoted to classical Japanese pantomimic dance sequences, which may prove tedious to them.

It was produced by William Goetz and directed by Joshua Logan from a screenplay by Paul Osborn.

Adult fare.

**"Tarnished Angels" with Rock Hudson,
Dorothy Malone, Robert Stack
and Jack Carson**

(Univ.-Int'l, Jan.; time, 91 min.)

Having scored a success last year with "Written on the Wind," Universal has brought together the same produced-director-writer team, as well as three of the stars, to fashion "Tarnished Angels." Like the former picture, this one offers a story that is cheerless and, in many respects, unpleasant, and it also has a hokey, soap-opera quality, but it, too, may prove to be a strong box-office grosser because it is loaded with sex both in dialogue and in action and undoubtedly will create considerable talk. The story, which is set in New Orleans in 1932, is concerned with a sordid web of human entanglements, centering around Robert Stack, as a heroic World War I aviator who cares for nothing except flying; Dorothy Malone, as his sexy parachute-jumping wife, whom he has rejected and humiliated for many years; Jack Carson, as his mechanic, who loves Dorothy and resents Stack though he serves him; and Rock Hudson, as a newspaperman who becomes involved with the penniless trio, falls in love with Dorothy and tries to protect her from the suffering Stack inflicts upon her. Some spectacular aerial shots have been worked into the proceedings, along with colorful scenes of the famed New Orleans Mardi Gras. The photography, in black-and-white CinemaScope, is effective.

Briefly, the story has Hudson meeting the trio when he is assigned to do an article on a barnstorming air circus team. Learning that they are broke, he puts them up in his flat and soon learns from Dorothy that Stack had married her only after learning that she was pregnant. On the following day, Stack wrecks his plane in a tight air-race and, to obtain another plane, he asks Dorothy to offer herself to Robert Middleton, a wealthy manufacturer, who long had coveted her. Knowing that flying was the most important thing in Stack's life, Dorothy reluctantly agrees, but Hudson, now in love with her, intervenes and manages to get the plane from Middleton by promising to write a front-page story about him. Stack enters another race and this time dies when his plane catches fire. Completely dejected, Dorothy succumbs to the smooth talk of Middleton in order to obtain money to support herself and her child. Hudson forces his way into Middleton's hotel room before he can seduce Dorothy, and convinces her of the error of her ways. It ends with her returning to her home town in Iowa, determined to lead a clean and wholesome life.

It was produced by Albert Zugsmith and directed by Douglas Sirk from a screenplay by George Zuckerman, based on William Faulkner's novel, "Pylon." Adults.

Entered as second-class matter January 4, 1921, at the post office at New York, New York, under the act of March 3, 1879.

HARRISON'S REPORTS

Yearly Subscription Rates:

United States\$15.00
 U. S. Insular Possessions. 16.50
 Canada 16.50
 Mexico, Cuba, Spain..... 16.50
 Great Britain 17.50
 Australia, New Zealand,
 India, Europe, Asia 17.50
 35c a Copy

1270 SIXTH AVENUE**New York 20, N. Y.**

A Motion Picture Reviewing Service
Devoted Chiefly to the Interests of the Exhibitors

Its Editorial Policy: No Problem Too Big for Its Editorial
Columns, if It is to Benefit the Exhibitor.

Published Weekly by
Harrison's Reports, Inc.,
Publisher

P. S. HARRISON, Editor
AL PICOUlt, Managing Editor

Established July 1, 1919**Circle 7-4622****A REVIEWING SERVICE FREE FROM THE INFLUENCE OF FILM ADVERTISING****Vol. XXXIX****SATURDAY, NOVEMBER 23, 1957****No. 47**

UNITED ARTISTS MEETS THE EXHIBITORS' NEEDS

Exhibitors who have been condemning the practice of releasing top pictures on a seasonal or holiday basis, and who have been clamoring for an orderly release system to insure an even flow of quality product throughout the year will greet with satisfaction and appreciation the announcement made this week by United Artists that it has set up a definite balanced release schedule for the full year of 1958, during which it will release 16 top quality pictures, representing an investment of \$35,000,000, at the rate of four major films in each quarter of the calendar year.

The announcement, which was made at a press conference held by Arthur B. Krim, president of the company, marks the first time in the history of the industry that a full year's top product program has been scheduled more than 12 months in advance, quarter by quarter.

The important thing about the 16 big features scheduled for release in 1958 is that they are not pictures that are in the production planning stages. They are assured pictures, for 11 are completed, two are currently in production, and three are set to start filming.

In addition to these top "A" pictures, Krim said that United Artists has a completed backlog of 20 more pictures, which will comprise a full program of 36 pictures for release in 1958. They will be distributed at the rate of two "A" pictures per month, with an additional 12 program pictures being released evenly over the 12-month period.

Krim stated that the program for 1958 might be expanded to four releases a month through the addition of more top bracket product to the roster. He added that the full 36-picture schedule involved a production investment of approximately \$50,000,000, and that possible "blockbuster" additions may bring the value of the 1958 slate to a company record of \$60,000,000.

The major features scheduled for release in the first quarter of 1958 include "Legend of the Lost," starring John Wayne and Sophia Loren; "The Quiet American," starring Audie Murphy and Michael Redgrave; "Paths of Glory," starring Kirk Douglas and Adolphe Menjou; and "Witness for the Prosecution," starring Tyrone Power, Marlene Dietrich and Charles Laughton.

The second quarter includes "Run Silent, Run Deep," with Clark Gable and Burt Lancaster; "Paris Holiday," with Bob Hope, Fernandel and Anita Ek-

berg; "God's Little Acre," with Robert Ryan, Aldo Ray and Tina Louise; and "Thunder Road," starring Robert Mitchum.

The third quarter includes "The Big Country," starring Gregory Peck, Jean Simmons, Carroll Baker and Charlton Heston; "The Vikings," with Kirk Douglas, Tony Curtis and Natalie Wood; and "China Doll" starring Victor Mature.

Fourth quarter releases include "Separate Tables," starring Rita Hayworth, Deborah Kerr and David Nivens; "Man of the West," starring Gary Cooper; "The Barbara Graham Story," starring Susan Hayward; and "The Unforgiven," starring Burt Lancaster.

This is indeed a highly impressive list of top pictures, and since they will be made available to the theatres in a manner that is orderly and evenly spaced, they should serve greatly to help revive the continuity of public interest in movie-going, which the distributors have been killing by their failure to provide the theatres with strong attractions on other than holiday periods.

As pointed out by Krim, United Artists' evenly-spaced release schedule answers the current demands of the exhibitors, but he made it clear that such a release schedule was not the result of exhibitor pressures but rather the culmination of three years of careful planning that came to fruition with the aid of the public financing obtained by the company this year.

That the UA release program is the result of careful planning is evidenced by the fact that 17 major attractions have already been set for production in 1958 and release in 1959. Krim said that the company will have at least 24 top films produced next year for 1959 release, and he felt confident that, next November, UA again will be in a position to announce a full year's releasing program in advance.

As said before in these editorial columns, the fabulous advance made by United Artists since 1951, at which time it was on the verge of bankruptcy, is the result of the courage, imagination and progressive thinking with which the members of the present management group are imbued. If it were possible to imbue the executives of some of the other distributing companies with these same attributes, the motion picture industry soon would be well on the road to recovery.

United Artists has done something very positive to help fill the needs of the exhibitors. They should show their appreciation, not only with praise, but also with playdates.

**"The Bridge on the River Kwai" with
William Holden, Alec Guinness
and Jack Hawkins**

(Columbia, Special; time, 161 min.)

An excellent World War II adventure melodrama, superbly photographed in CinemaScope and Technicolor. The exciting action takes place for the most part at a Japanese prisoner-of-war camp in Siam and revolves around the courage and fortitude of a British colonel, finely played by Alec Guinness, who, as the senior officer of the British prisoners, clashes with Sessue Hayakawa, the Japanese commandant, when the latter insists that British officers work side by side with their soldiers at manual labor in the construction of a strategic bridge. The manner in which Guinness and his officers resist the Japanese commandant, in spite of the fact that they are subjected to cruel and torturous treatment, is dramatized in a gripping and provocative manner, with the proud Hayakawa suffering even worse mental torture when the need to complete bridge within a specified time compels him to bow to the demands of Guinness. Adding to the absorbing quality of the story is the fact that Guinness, to sustain the morale of his men and to prove the superiority of British engineering ability, proudly proceeds to construct a very fine bridge, unaware that a small unit of British commandos was making its way toward the prison camp with orders to blow up the bridge. The closing reels, which depict the manner in which the commandos set their dynamite charges and the manner in which Guinness unwittingly attempts to foil their mission, have rarely been surpassed on the screen for excitement and suspense. While acting honors go to Guinness for his outstanding performance as the proper British colonel, exceptionally fine acting jobs are turned in by Mr. Hayakawa as the iron-willed but frustrated Japanese commandant; William Holden, as an American officer who escapes from the prison camp and returns with commandos; and Jack Hawkins, who leads the commando expedition. Except for a British nurse who appears briefly in a romantic interlude with Holden, and for several attractive Siamese girls who guide the commandos through the jungles and over mountains, there are no women in the cast. The production values are first-rate and so is the photography. As already stated, it is an excellent adventure melodrama, but in the opinion of this reviewer the picture does not attain a stature that warrants its release by Columbia on a "hard-ticket" roadshow basis.

Briefly, the story opens in 1943 with the arrival of a large contingent of British soldiers at the bleak prison camp commanded by Hayakawa, who was faced with the pressing problem of building a bridge across the River Kwai to complete a railway connection between Burma and Siam. When Hayakawa orders all the prisoners to work on construction of the bridge, Guinness refuses to allow his officers to do manual labor on the ground that it violated the terms of the Geneva Convention. Hayakawa puts Guinness and his officers in solitary confinement and subjects them to torturous treatment, but his iron rule fails to bend them and the British soldiers retaliate by subtly sabotaging the bridge work. Faced with the necessity of completing the bridge within a certain time limit, Hayakawa gives in to Guinness, who in turn agrees to take over construction of the bridge. While the bridge becomes a labor of love for Guinness, the British back in Ceylon assign Major Jack Hawkins to organize a commando expedition to destroy the bridge just as the first Japanese train crosses it. To help out the mission, Hawkins enlists the reluctant aid of Holden, an American officer who had escaped from the prison camp and who had been recuperating at a Ceylon military hospital. In due time Holden, Hawkins and Geoffrey Horne reach the bridge site and plant their explosives in preparation for the first train crossing at dawn. Guinness, making a loving final inspection of the bridge, notices the dynamite charges and alerts the Japanese, unaware that he was unwittingly ruining the carefully laid commando plans. In the shooting melee that follows, Hayakawa, Holden and Horne lose their lives, and Guinness, mortally wounded, realizes

his mistake and manages to set off the dynamite charge before he, too, dies.

It was produced by Sam Spiegel and directed by David Lean from a screenplay by Pierre Boulle, based on his own novel.

Family.

**"The Violators" with Arthur O'Connell,
Nancy Malone and Fred Beir**

(Univ.-Int'l, December; time, 76 min.)

A fairly effective human interest drama, suitable for the lower half of a double bill. Set against realistic, drab New York backgrounds, the story centers around a sincere probation officer whose instinctive sympathy for young law offenders is put to the test and fails him when his own teen-aged daughter unintentionally runs afoul of the law. The picture is of a type that should appeal to the general run of movie-goers, for it deals with the problems and conflicts of people of modest means, and presents them in a way that makes for a number of strong emotional situations. Arthur O'Connell is most sympathetic as the well-meaning probation officer, and he is given competent support by the other players, most of which are relatively unknown. The production values are modest:—

Qualified to practice as a lawyer but unable to get ahead because of the 1930 depression, O'Connell takes a civil service test and wins an appointment as a probation officer. His native idealism in dealing with youthful offenders frequently puts him in conflict with his superior, but he often manages to obtain judicial clemency for some of his charges. After twelve years he becomes the head of his department. Meanwhile, he had been so absorbed in his work that he largely left the rearing of Nancy Malone, his motherless daughter, to Clarice Blackburn, his spinster sister. Nancy, a strong-minded girl, meets up and falls in love with Fred Beir, a neighborhood boy, who tries to borrow \$500 from O'Connell to finance a deal. O'Connell, dissatisfied with the meagerness of the details furnished by Beir, refuses the loan. Frank Maxwell, Beir's brother-in-law, hears him mention the deal and, to get in on a good thing himself, lends Beir the \$500. Word of Beir's good thing trickles through the neighborhood and before long many neighbors invest with him to the tune of \$100,000. Beir's sudden prosperity makes O'Connell suspicious and when he attempts to question the young man he encounters defiance and evasions that lead to a quarrel with his daughter. O'Connell soon uncovers the fact that Beir is an embezzler and that his daughter had become unintentionally involved with him as an accessory by encouraging neighbors to make investments with him. Nancy runs away with Beir but returns within a few days and seeks the aid of her distraught father. He refuses at first, but he changes his mind when she reminds him of his tolerance toward other youthful violators.

It was produced by Himan Brown and directed by John Newland from a screenplay by Ernest Pendrell, based on a story by Israel Beckhardt and Wenzell Brown.

Family.

**"Jamboree" with Kay Medford, Robert Pastine,
Freda Holloway and Paul Carr**

(Warner Bros., Dec. 7; time, 86 min.)

A very ordinary program musical that is much too long for what it has to offer. Aside from the avid lovers of rock-and-roll music, the picture's appeal probably will be decidedly limited, for its story is little more than an excuse to introduce different personalities and acts that specialize in music with a beat. Of the twenty or more tunes in the picture, none is particularly outstanding and quite a few sound very much alike. Of the seventeen personalities and acts, only a few, namely, Fats Domino, Count Basie and His Orchestra and Jodie Sands have some measure of fame. The

players who appear in the leading parts of what passes as the story mean nothing at the box-office. Nineteen disc jockeys in the United States, Canada and Europe appear in different parts of the film to introduce the artists, and each is being utilized to exploit the film in his particular territory. The picture will need all the exploitation help they can give it, for it has little distinction as an entertainment:—

Freda Holloway and Paul Carr, aspiring young singers, meet at an audition for a Broadway musical when they are brought there by Kay Medford and Robert Pastine, their respective agents, who were formerly married but whose marriage hit the rocks because of the cutthroat moves they made against each other as agents. Noticing that the youngsters had fallen for each other, Pastine and Kay forget their differences and decide to team them together as America's Singing Sweethearts. The team scores a huge success and all become prosperous, but Pastine and Kay, having little faith in each other, induce their respective clients to secretly make some records singly as insurance against one double-crossing the other. This maneuvering by their agents leads to a misunderstanding between Freda and Carr and they soon break up the team. Carr goes on to greater success as a single, but Freda flops miserably on her own. After spending one year abroad, Carr returns to the United States as one of the music world's greatest attractions, still in love with Freda, despite the double-cross she allegedly tried to play on him. His unconcealed love for Freda, and Freda's obvious yearning for him, bring both Kay and Pastine to the realization that their own distrust and stubbornness had ruined the youngsters' happiness. They arrange for the two to meet at an entertainment ball and bribe the master of ceremonies to call on them to sing their favorite love song together. This leads to a reconciliation between the young lovers, while Kay and Pastine agree to give their marriage another try.

It was produced by Max J. Rosenberg and Milton Sobotky, and directed by Roy Lockwood from a screenplay by Lenard Kantor.

Family.

"The Long Haul" with Victor Mature and Diana Dors

(Columbia, December; time, 88 min.)

A fairly good British-made melodrama that should go over with those who do not mind stories that concentrate on the seamy side of life. Set in England and centering around a former American soldier who becomes a truck driver, the story offers plenty of sex and action in its depiction of the complications the hero gets himself into when he becomes involved with a crooked trucking boss and his voluptuous mistress. Victor Mature does a competent job as the straightforward ex-GI who finds himself enmeshed in a life of crime and extra-marital relations, and Diana Dors is equally proficient as the alluring blonde who temporarily wins his heart. Miss Dors, incidentally, wears clothes that are as daringly revealing as any ever seen on the screen. The closing scenes, where Mature drives a huge truck across mountainous, rocky country to evade detection by the police, are highly exciting and suspenseful. The photography is good:—

Released from the U.S. Army, Mature decides to settle in Liverpool because Gene Anderson, his English wife, did not want to return with him to the States. He becomes a truck driver and runs afoul of Patrick Allen, a hijacking trucking boss, when he unwittingly prevents two of his henchmen from robbing another truck. He further incurs Allen's wrath by falling for Diana, his mistress. Unable to obtain a job, Mature soon finds himself compelled to work for Allen and becomes involved in his criminal activities. Meanwhile, Mature's association with Diana leads to a quarrel with his wife and, in the heat of their argument, she inadvertently reveals that their little son is the product of a former lover. This disclosure induces Mature to accept

a proposition from Allen to smuggle a load of furs out of the country and to go to the United States on the same boat. Accompanied by Allen and Diana, Mature sets out with the furs in a huge truck and, to evade the police, travels over a dangerous mountain trail. En route, Allen attempts to kill Mature only to die himself when the contents of the truck topple on him. Mature and Diana reach the boat, but when it makes a stop at Liverpool he decides to take some money to his wife and to have Diana deliver it to her. Arriving there, he finds an ambulance waiting to take his "son" to the hospital. This makes him realize that Gene and the boy need him, and he goes to them knowing that the police are waiting to arrest him. Diana, heartbroken, goes her own way.

It was produced by Maxwell Setton and directed by Ken Hughes from his own screenplay, based on the novel by Mervyn Mills.

Adult fare.

"Love Slaves of the Amazon" with Don Taylor, Gianna Segale and Eduardo Ciannelli

(Univ.-Int'l, December; time, 81 min.)

Perhaps the best way to describe this picture, which has been photographed in Eastman color, is to say that it is a whacky jungle adventure melodrama. If one accepts it for the hokum that it is, he can have a fairly good time laughing at the picture, but, if one is not in the mood to ridicule the proceedings, he probably will find it tiresome, for its story about a young scientist who becomes the captive of an incredible jungle tribe of beautiful and ferocious man-hungry women, has little to recommend it from the viewpoints of writing, direction and acting. Universal is making this picture available as part of a special program package with "The Monolith Monsters," which is reviewed in the October 26 issue of this paper. It makes for a double bill that could be exploited to advantage wherever audiences are not too discriminating:—

Shortly after his arrival in Manaus, Brazil, to do some research work in a local museum, Don Taylor, a handsome young American archaeologist, is approached by Eduardo Ciannelli, a seedy but obviously educated man, who seeks his financial help for an expedition far up the Amazon River, where he claimed there existed an incredible tribe of ferocious but beautiful women, who lived in an area that was loaded with gold and diamonds. Taylor ignores Ciannelli when he learns that he had been peddling his story for years, but he changes his mind when Ciannelli produces a gold statuette as proof that such a tribe existed. Quick preparations for the expedition are made and, shortly after their boat gets under way, they are attacked and taken over by a gang of river pirates who had learned of their plans and wanted to share the spoils. Realizing that they had lost control of the expedition, Taylor and Ciannelli leap overboard and take cover in the jungle. There, they become separated, and soon thereafter Taylor is captured by the Amazon women he had been seeking. He is taken to their fabulous jungle headquarters, where the men-hungry women make a big fuss over him and drug him into joining them in a wild orgy. While being held in bondage he meets Gianna Segale, a pretty botanist, who had been captured during an earlier expedition, and they make plans to escape together. The opportunity to escape presents itself when the river pirates invade the area and the Amazon women set out to kill them. After a wild chase, Taylor and Gianna manage to take refuge on a floating tree-covered island, from which they are rescued by an airborne search party headed by Ciannelli. Returning to civilization, the couple, by this time in love, make preparations to leave for the United States and refuse to tell the authorities anything about the Amazon women lest the information lead to the destruction of their strange civilization.

It was written, produced and directed by Curt Siodmak.

Family.

THE TOA MIAMI MEETING

Ernest G. Stellings, president of the Theatre Owners of America, was re-elected for a second term at a meeting of the organization's board of directors and executive committee, held in Miami Beach on Tuesday of this week, prior to the opening day of its annual convention on Wednesday.

A highlight of the board meeting was an address by Alex Harrison, general sales manager of 20th Century-Fox, who outlined the policy his company will follow in an effort to help keep the exhibitors in business. The following four major principles are covered in the 20th-Fox policy:

1. The company believes that the future of motion pictures lies in theatrical exhibition.

2. The company will continue its production program insofar as numbers are concerned, and it will increase its overall production budget.

3. The company agrees with the exhibitors' demands for orderly release schedules throughout the year and will do all it can to bring such a program about.

4. The company is in accord with the exhibitors' claim that they have a right to regular and established clearance over television in the exhibition of motion pictures.

The board "vigorously and enthusiastically" endorsed the 20th-Fox policy as "a desirable format" and pledged complete support to be accomplished "by play-dates, exploitation and whatever assistance TOA can give to 20th-Fox."

Other actions taken by the board included the appointment of a committee to discuss with the film companies the problem of clearance between the theatres and television; endorsement of National Allied's proposal that the Government establish a retroactive accelerated depreciation tax table for theatres, and authorization for Stellings to name a committee to work with Allied in an effort to achieve the desired goal; adoption of a resolution to continue the organization's efforts to establish an arbitration system; and a pledge to encourage the production of more films in color.

The opening day of the convention was highlighted by the keynote address of Elmer Rhoden, head of National Theatres, who called for "militant action" in dealing with industry problems, and by a luncheon address by Eric Johnston, president of the Motion Picture Association of America, who urged industry harmony in a program to increase weekly admissions, and who stated that he will do all he can to impress the heads of the producing and distributing companies with the importance of establishing orderly release schedules that will take care of the exhibitors' needs throughout the 52 weeks in each year. Referring to Ben Marcus' proposal that he call an all-industry conference for the purpose, Johnston expressed the belief that more could be done through individual meetings between exhibitors and film companies.

A further report on the convention will appear in next week's issue.

"Paths of Glory" with Kirk Douglas, Adolphe Menjou and Ralph Meeker
(United Artists, January; time, 86 min.)

Powerful dramatic fare is offered in this World War I melodrama, which revolves around the cruel punishment meted out to three innocent French sol-

diers who, to serve as an object lesson to an entire regiment unjustly accused of mutiny and cowardice in the face of enemy fire, are shot to death by a firing squad. The subject matter is fictional, but it has been handled so realistically that one feels as if he is witnessing a real-life occurrence. Just how it will fare at the box-office, however, is a matter of conjecture, for it is a grim and unpleasant study of man's inhumanity toward man, as exemplified by the reprehensible actions of two top generals, who heartlessly maneuver the death penalty for the three innocent men to cover up their own tragic error in judgment. A compelling performance is turned in by Kirk Douglas who, as the commanding colonel of the regiment, puts up a strong fight against his superiors in a hopeless effort to save the three men. He is particularly effective at the court martial, where he acts as the defense attorney for the luckless soldiers and accuses the military court of making a mockery of justice. Strong characterizations are delivered by the other players in the cast. The picture's one weak spot is the ending, which is difficult to understand and which leaves one with a feeling that it is inconclusive:—

In an effort to subdue newspaper criticism, General Adolphe Menjou, of the French General Staff, informs General George Macready, a Division Commander, that his troops must take an impregnable position held by the Germans for more than two years. Macready considers the venture suicidal, but he accepts the assignment when Menjou hints at a promotion. Macready goes to the front lines and instructs Douglas to carry out the attack. Douglas protests that the task is impossible but follows through on the order when Macready threatens to relieve him of his command. Douglas personally leads his men on the mission, but they are unable to withstand the intense enemy fire, which drives them back and which keeps one company, headed by Wayne Morris, pinned in the trenches. Watching from an observation post, Macready, in a fit of rage, orders the artillery to fire its guns on Morris' men to force them out of the trenches, but the artillery commander refuses to comply with the order unless Macready puts it in writing. By this time, however, the attack had ended in utter defeat. Macready, with Menjou's approval, charges the entire regiment with mutiny and cowardice, and orders that three men, selected at random from the ranks, be tried before a court martial. Douglas vigorously protests this action, but his objections fall on deaf ears. He is permitted to act as defense counsel for the three men, but his brilliant efforts to save them are in vain and all three are executed by a firing squad. After the execution, Menjou, acting on proof furnished by Douglas that Macready had ordered his own men shelled, informs the shocked Macready that he must face a board of inquiry. To save Douglas' feelings, Menjou offers him Macready's command. Douglas, shocked by Menjou's duplicity, declines the offer and angrily denounces him. As he heads back to his quarters, he notices his soldiers enjoying themselves in a cafe. It disgusts him to think that they had so quickly forgotten their executed comrades, but he compassionately realizes that life must go on.

It was produced by James B. Harris and directed by Stanley Kubrick, who collaborated on the screenplay with Calder Willingham and Jim Thompson, based on the novel by Humphrey Cobb.

Family.

IN TWO SECTIONS—SECTION TWO
HARRISON'S REPORTS

Vol. XXXIX

NEW YORK, N. Y., SATURDAY, NOVEMBER 23, 1957

No. 47

(Partial Index No. 6—Pages 162 to 184 Inclusive)

Titles of Pictures

Reviewed on Page

Abominable Snowman, The— 20th Century-Fox (85 min.)	178
Across The Bridge—Rank Film Distr. (103 min.)	174
All Mine to Give—Univ.-Int'l (102 min.)	176
April Love—20th Century-Fox (97 min.)	183
Baby Face Nelson—United Artists (85 min.)	178
Bombers B-52—Warner Bros. (106 min.)	174
Decision at Sundown—Columbia (77 min.)	174
Don't Go Near the Water—MGM (107 min.)	182
Eighteen and Anxious—Republic (93 min.)	183
Escape from San Quentin—Columbia (81 min.)	175
Ghost Diver—20th Century-Fox (76 min.)	180
Gun Battle at Monterey—Allied Artists (67 min.)	180
Hear Me Good—Paramount (80 min.)	167
Hell Canyon Outlaws—Republic (72 min.)	171
How To Murder a Rich Uncle—Columbia (80 min.)	171
Hunchback of Notre Dame, The— Allied Artists (103 min.)	179
Kiss Them for Me—20th Century-Fox (105 min)	180
Invisible Boy, The—MGM (90 min.)	167
Jailhouse Rock—MGM (96 min.)	166
Mister Rock and Roll—Paramount (86 min.)	170
Monolith Monsters, The—Univ.-Int'l (77 min.)	172
Old Yeller—Buena Vista (83 min.)	182
Panama Sal—Republic (70 min.)	179
Perri—Buena Vista (74 min.)	163
Persuader, The—Allied Artists (75 min.)	178
Raintree County—MGM (185 min.)	162
Ride Out for Revenge—United Artists (79 min.)	171
Rockabilly Baby—20th Century-Fox (82 min.)	167
Sad Sack, The—Paramount (98 min.)	170
Sayonara—Warner Bros. (147 min.)	184
Stopover Tokyo—20th Century-Fox (100 min.)	175
Story of Mankind, The—Warner Bros. (100 min.)	172
Tall Stranger, The—Allied Artists (81 min.)	179
Tarnished Angels—Univ.-Int'l (91 min.)	184
Tiajuana Story, The—Columbia (72 min.)	167
Tin Star, The—Paramount (93 min.)	166
Undersea Girl—Allied Artists (74 min.)	183
Until They Sail—MGM (94 min.)	162
Young and Dangerous—20th Century-Fox (78 min)	166
Zero Hour—Paramount (81 min.)	170

RELEASE SCHEDULE FOR FEATURES

Allied Artists Features

(1560 Broadway, New York 19, N. Y.)

1956-57

5716 Spook Chasers—Bowery Boys	June 2
5715 Destination 60,000—Foster-Donnell	June 16
5707 Let's Be Happy—Martin-Vera Ellen	June 30
5719 Love in the Afternoon— Cooper-Hepburn-Chevalier	July 7
5702 Cyclops—Craig-Drake-Talbot	July 28
5721 Dino—Mineo-Keith	July 28
5710 Daughter of Dr. Jekyll—Agar-Talbot	July 28
5729 Death in Small Doses—Graves-Powers	Aug. 11
5722 Portland Expose—Binns-Gregg	Aug. 11
5720 The Disembodied—Burke-Hayes	Aug. 25
5727 From Hell It Came—Andrews-Carver	Aug. 25
5736 Teen-age Doll—Kenny-Spain	Sept. 22
5718 Undersea Girl—Corday-Conway	Sept. 22
5730 Naked in the Sun—Craig-Milan	Sept. 29
5728 Looking for Danger—Bowery Boys	Oct. 6
5714 The Persuader—Craig-Talman	Oct. 13
5723 Affair in Havana—Cassavetes-Shane (formerly "Streets of Havana")	Oct. 20
5726 Gun Battle at Monterey—Hayden-Duncan (formerly "Man from Monterey")	Oct. 27
5725 Hunchback of Notre Dame— Quinn-Lollobrigida (C'Scope)	Nov. 3

5724 The Tall Stranger— McCrea-Mayo (C'Scope)	Nov. 17
5732 Sabu and the Magic Ring—Sabu-Marshall	Dec. 1
5733 Up in Smoke—Bowery Boys	Dec. 22
5737 Oregon Passage—Ericson-Albright (C'Scope)	Dec. 29

(Ed. Note: "The Hong Kong Story" and "The Barbarians," listed in the previous Index, have been removed from the schedule.)

1957-58

5801 Blonde Blackmailer—Arlen-Shaw	Jan. 12
5802 Rawhide Breed—Reason-Gates	Jan. 19
5803 The Man from God's Country—Montgomery- Stuart (C'Scope) (formerly "New Day at Sundown")	Jan. 26

Buena Vista Features

(477 Madison Ave., New York 22, N. Y.)

If All the Guys in the World—French-made	May
Johnny Tremain—Stalmaster-York	July
Bambi—reissue	Aug.
Perri—True Life Fantasy	Nov.
Old Yeller—McGuire-Parker	Dec.
Snow White and the Seven Dwarfs—reissue	Feb.
The Light in the Forest—Parker-Corey	Feb.
The Missouri Traveler—DeWilde-Merrill	Feb.

Columbia Features

(711 Fifth Ave., New York 22, N. Y.)

1956-57

142 Beyond Mombasa—Wilde-Reed	June
143 The Burglar—Duryea-Mansfield	June
144 The Garment Jungle—Cobb-Scala	June
147 Calypso Heat Wave—Desmond-Anders	June
145 The Night the World Exploded—Grant-Leslie	June
146 The Giant Claw—Morrow-Corday	June

1957-58

201 Fire Down Below—Hayworth-Mitchum-Lemmon	July
202 20 Million Miles to Earth—Hopper-Taylor	July
203 The 27th Day—Barry-French	July
204 Jeanne Eagels—Novak-Chandler	Aug.
205 The Young Don't Cry—Mineo-Whitmore	Aug.
206 No Time to be Young—Vaughn-Smith	Aug.
208 Pickup Alley—Mature-Ekberg (C'Scope)	Aug.
207 Town on Trial—Miss-Coburn	Aug.
210 3:10 to Yuma—Ford-Heflin	Sept.
211 The Brothers Rico—Conte-Foster	Sept.
212 The Parson and the Outlaw—Dexter-Windsor	Sept.
213 Woman of the River—Sophia Loren	Sept.
214 The Story of Esther Costello—Crawford-Brazzi	Oct.
215 Domino Kid—Calhoun-Miller	Oct.
220 The Tijuana Story—Acosta-Darren	Oct.
The Harlem Globetrotters—reissue	Oct.
217 Operation Mad Ball—Lemmon-Kovacs	Nov.
221 Decision at Sundown—Scott-Carroll	Nov.
222 Escape from San Quentin—Desmond-Anders	Nov.
209 Torero—Luis Procuna (foreign-made)	Nov.
Pal Joey—Sinatra-Hayworth-Novak	Dec.
The Long Haul—Mature-Dors	Dec.
The Hard Man—Madison-French	Dec.

Metro-Goldwyn-Mayer Features

(1540 Broadway, New York 19, N. Y.)

1956-57

731 The Seventh Sin—Parker-Sanders (C'Scope)	June
734 Something of Value—Hudson-Wynter	June
732 The Bride Goes Wild—reissue	June
733 Our Vines Have Tender Grapes—reissue	June
735 Man on Fire—Crosby-Stevens	July
737 Silk Stockings—Astaire-Charisse (C'Scope)	July
738 Tip on a Dead Jockey—Taylor-Malone	Aug.
739 Decision Against Time—English-made	Aug.
740 Gun Glory—Granger-Fleming	Aug.

1957-58

- 801 Action of the Tiger—
Johnson-Carol (C'Scope)Sept.
802 House of Numbers—Palance-Lang (C'Scope) ...Sept.
803 The Hired Gun—Calhoun-Francis (C'Scope) ..Sept.
804 Until They Sail—Simmons-NewmanOct.
805 The Invisible Boy—Eyer-AbbottOct.
807 Les Girls—Kelly-Kendall-GaynorNov.
806 Jailhouse Rock—Presley-TylerNov.
Don't Go Near the Water—
Ford-Scala (C'Scope)Dec.
The Seven Hills of Rome—Lanza (C'Scope) ...Jan.
I Accuse—Ferrer-Walbrooknot set
Saddle the Wind—Taylor-LondonNot Set

Paramount Features

(1501 Broadway, New York 18, N. Y.)

1956-57

- 5611 The Lonely Man—Palance-PerkinsJune
5612 Beau James—Hope-Douglas-MilesJuly
5613 The Delicate Delinquent—Lewis-McGavinJuly
5616 Loving You—Presley-ScottJuly
5615 Omar Khayyam—Wilde-PagetAug.

1957-58

- 5701 Stowaway Girl—Howard-MarinelliSept.
5702 Short Cut to Hell—Ivers-BishopSept.
5703 Mister Rock and Roll—Alan FreedSept.
R5731 Sailor Beware—reissueSept.
R5732 Jumpin Jacks—reissueSept.
5704 The Devil's Hairpin—Wilde-WallaceOct.
5705 The Joker is Wild—Sinatra-CrainOct.
5706 Hear Me Good—March-RossOct.
5707 Zero Hour—Andrews-Darnell-HaydenNov.
5708 The Tin Star—Fonda-Perkins-PalmerNov.
5709 Sad Sack—Lewis-WayneDec.
5710 Spanish Affair—Kiley-SevillaJan.
5711 High Hill—Derek-StewartJan.
5712 Desire Under the Elms—Loren-PerkinsFeb.
5713 Wild Is the Wind—Magnani-QuinnFeb.
5714 Country Music Boy—Carter-LeveneMar.
5115 St. Louis Blues—Cole-Kitt-CallowayMar.

Rank Film Distr. of America Features

(729 Seventh Ave., New York 19, N. Y.)

- Reach for the Sky—Kenneth MoreJune
Out of the Clouds—Steel-BeattyJune
Checkpoint—Anthony SteelJune
The Black Tent—Steel-SindenJuly
The Third Key—Jack HawkinsJuly
Triple Deception—Craig-ArnallJuly
Value for Money—Gregson-DorsJuly
The Gentle Touch—Baker-LeeAug.
An Alligator Named Daisy—Sinden-DorsOct.
The Spanish Gardener—Bogarde-WhitelyOct.
As Long as They're Happy—Buchanan-ScottNov.
Pursuit of the Graf Spee—Gregson-QuayleNov.

Republic Features

(1740 Broadway, New York 19, N. Y.)

- 5615 Journey to Freedom—Scott-AumontJune 14
5660 Beginning of the End—Graves-CastleJune 28
5661 The Unearthly—Carradine-HayesJune 28
5617 Last Stagecoach West—
Davis-Castle (Naturama)July 15
5614 Pawnee—Montgomery-Williams-Albright ..Sept. 7
5619 Taming Sutton's Gal—
Lupton-Talbott (Naturama)Sept. 15
5621 The Wayward Girl—
Henderson-Walker (Naturama)Sept. 22
5618 Operation Conspiracy—Friend-Mackenzie ..Sept. 27
5616 Hell Canyon Outlaws—Robertson-Keith ...Oct. 6
5622 Panama Sal—Verdugo-Kemmer (Naturama) .Oct. 18
5701 Raiders of Old California—Davis-Whelan ..Nov. 1
5702 The Crooked Circle—
Smith-Spain (Naturama)Nov. 11
5770 Eighteen and Anxious—Webster-ScottNov. 15
5703 Thunder Over Tangier—Hutton-Gastoni ...Nov. 25
5704 Hell Ship Mutiny—Hall-CarradineDec. 6
5705 Gunfire at Indian Gap—
Ralston-Macready (Naturama)Dec. 13
5706 The Fighting Wildcats—Brasselle-Callard...Dec. 23
Outcasts of the City—Massen-HuttonDec. 27
Scotland Yard Dragnet—Culver-RocJan. 3
International Counterfeiters—Howard-Garden Jan. 17

Twentieth Century-Fox Features

(444 W. 56th St., New York 19, N. Y.)

- 726-0 The Abductors—McLaglen-Spain (Regalscope) .July
727-8 An Affair to Remember—
Kerr-Grant (C'Scope)July
724-5 God Is My Partner—
Brennan-Hoyt (Regalscope)July
731-0 Apache Warrior—
Powers-Richards (Regalscope)July
735-1 Hell on Devil's Island—
Dantine-Talman (Regalscope)Aug.
732-8 Will Success Spoil Rock Hunter?—
Mansfield-RandallAug.
725-2 A Hatful of Rain—Saint-Murray (C'Scope) ..Aug.
737-7 Sea Wife—Burton-Collins (C'Scope)Aug.
733-6 The Unknown Terror—
Richards-Powers (Regalscope)Sept.
734-4 Back from the Dead..
Franz-Castle (Regalscope)Sept.
736-9 40 Guns—Stanwyck-Sullivan (C'Scope)Sept.
738-5 The Sun also Rises—
Gardner-Power-Flynn (C'Scope)Sept.
739-3 Copper Sky—Morrow-Gray (Regalscope) ...Sept.
740-1 The Deerslayer—
Barker-Tucker-Moreno (C'Scope)Sept.
743-5 No Down Payment—
Wynter-Hunter (C'Scope)Oct.
747-6 3 Faces of Eve—
Woodward-Wayne-Cobb (C'Scope)Oct.
749-2 Ride a Violent Mile—
Raymond-Morris (Regalscope)Oct.
746-8 The Abominable Snowman—Tucker-Cushing..Oct.
742-7 Young and Dangerous—
Gentle-Damon (Regalscope)Oct.
750-0 Ghost Diver—Craig-Totter (Regalscope)Oct.
741-9 Rockabilly Baby—Field-KennedyOct.
749-2 Ride a Violent Mile—
Agar-Edwards (Regalscope)Nov.
745-0 Stopover Tokyo—Wagner-Collins (C'Scope) ..Nov.
755-9 April Love—Boone-JonesNov.
748-4 Under Fire—Reason-Morgan (Regalscope)Nov.
751-8 Kiss Them for Me—Grant-MansfieldDec.
A Farewell to Arms—Jones-Hudson (C'Scope) .Dec.
Peyton Place—Turner-Nolan (C'Scope)Dec.
752-6 Plunder Road—Raymond-Morris (Regalscope) .Dec.
753-4 Escape from Red Rock—
Donlevy-Flippen (Regalscope)Jan.
The Enemy Below—
Mitchum-Jurgens (C'Scope)Jan.
Sing! Boy, Sing!—Sands-Gentle (C'Scope)Jan.
Diamond Safari—
McCarthy-McDowell (Regalscope)Jan.
Fraulein—Wynter-Ferrer (C'Scope)Not Set

United Artists Features

(729 Seventh Ave., New York 19, N. Y.)

- The Monster That Challenged the World—
Holt-DaltonJune
Saint Joan—Sebring-WidmarkJune
Bayou—Graves-MilanJune
The Vampire—Beal-GrayJune
The Big Caper—Calhoun-CostaJune
Trooper Hook—McCrea-StanwyckJune
Pride and the Passion—
Grant-Sinatra-LorenJuly
Hidden Fear—Payne-NagelJuly
Outlaw's Son—Clark-DrewJuly
Bop Girl Goes Calypso—Tyler-Mary Kaye Trio ...July
Buckskin Lady—Medina-DenningJuly
The Monte Carlo Story—Dietrich-DeSicaAug.
Valerie—Ekberg-SteeleAug.
The Fuzzy Pink Nightgown—Russell-MeekerAug.
Jungle Heat—Barker-BlanchardAug.
Lady of Vengeance—Dennis O'KeefeAug.
My Gun is Quick—Bray-BlakeAug.
Gunsight Ridge—McCrea-StevensSept.
Satchmo the Great—Louis ArmstrongSept.
Street of Sinners—Montgomery-FayeSept.
Chicago Confidential—Keith-GarlandSept.
Enemy from Space—Brian DonlevySept.
The Careless Years—Stockwell-TrundySept.
The Girl in Black Stockings—Barker-BancroftOct.
Hell Bound—Russell-BlairOct.
Time Limit—Widmark-BasehartOct.
Baby Face Nelson—Rooney-JonesNov.
Legend of the Lost—Wayne-LorenDec.
Man on the Prowl—Powers-BestDec.
The Dalton Girls—Edwards-AndersDec.

Universal-International Features
(445 Park Ave., New York 22, N. Y.)

1956-57

- 5720 Man Afraid—Nader-Thaxter (C'Scope)June
5721 The Kettles on Old MacDonald's Farm—
Marjorie MainJune
5722 Public Pigeon No. 1—Skelton-BlairJune
5723 Joe Butterfly—Murphy-Nader (C'Scope)July
5724 Tammy and the Bachelor—
Reynold-Nielsen (C'Scope)July
5725 Night Passage—Stewart-MurphyAug.
5727 The Land Unknown—
Mahoney-Smith (C'Scope)Aug.
5726 Midnight Story—Curtis-Pavan (C'Scope) .. .Aug.
5728 Interlude—Allyson-Brazzi (C'Scope)Sept.
5729 Run of the Arrow—Steiger-MontielSept.
5730 Joe Dakota—Mahoney-PattenSept.
5731 That Night—Beal-DabneySept.
5732 Jet Pilot—Wayne-LeighSept.
5733 Man of 1,000 Faces—
Cagney-Malone (C'Scope)Oct.
5734 Quantez—MacMurray-Malone (C'Scope)Oct.
5735 The Unholy Wife—Dors-SteigerOct.

1957-58

- 5801 Slaughter on Tenth Avenue—Egan-Sterling....Nov.
5802 Slim Carter—Mahoney-AdamsNov.
5803 Escapade in Japan—Wright-MitchellNov.
5804 Doctor at Large—British castNov.
5805 The Monolith Monsters—Williams-Albright...Dec.
5806 Love Slaves of the Amazon—Taylor-Segale...Dec.
5807 My Man Godfrey—Allyson-NivenDec.
5808 The Violators—Arthur O'ConnellDec.
5809 This is Russia—DocumentaryJan.
5810 All Mine to Give—Johns-MitchellJan.
5811 The Tarnished Angels—
Hudson-Malone (C'Scope)Jan.
5812 Man in the Shadow—
Chandler-Welles (C'Scope)Jan.
The Girl Most Likely—Powell-AndesFeb.
Flood Tide—Nader-Borchers (C'Scope)Feb.
Touch of Evil—Heston-Leigh-WellesFeb.

Warner Bros. Features

(321 W. 44th St., New York 18, N. Y.)

1956-57

- 616 A Face in the Crowd—Griffith-NealJune 1
617 The D.I.—Jack WebbJune 22
618 The Prince and the Showgirl—
Monroe-OliverJuly 6
619 X The Unknown—Dean JaggerJuly 13
620 The Curse of Frankenstein—British cast ...July 20
621 Band of Angels—Gable-DeCarloAug. 3
622 Rising of the Moon—Irish castAug. 10
623 The James Dean Story—documentaryAug. 17

1957-58

- 701 The Pajama Game—Day-Raitt-HaneyAug. 31
702 Black Patch—Montgomery-BrewsterSept. 14
703 Johnny Trouble—Barrymore-Kellaway.....Sept. 21
704 The Helen Morgan Story—
Blyth-Newman (C'Scope)Oct. 5
705 The Black Scorpion—Denning-CordayOct. 19
706 The Story of Mankind—Colman-Coburn ...Nov. 9
707 Woman in the Dressing Gown—British cast ..Nov. 23
708 Bombers B-52—Wood-Malden (C'Scope) ...Nov. 30
709 Jamboree—Rock and Roll starsDec. 7
710 The Green-Eyed Blonde—Oliver-Reynolds ...Dec. 14
5910 The Forbidden Desert—
Documentary (45 m.)Dec. 21
711 Sayonara—Brando-Buttons-TakaDec. 28

SHORT SUBJECT RELEASE SCHEDULE

Columbia—One Reel

1956-57

- 1755 Matador Magoo—
1612 Grape Nutty—Favorite (reissue) (6 m.).....June 6
1956 The China Doll—
Cavalcade of B'way (reissue) (11 m.)June 13
1613 Swing Monkey Swing—
Favorite (reissue) (8 m.)June 20
1856 The Mocambo Party—
Screen Snapshots (10 m.)June 27
1756 Mr. Magoo Breaks Par—
Mr. Magoo (6½ m.)June 27
1808 Anglin' Around—Sports (9 m.)June 27
1556 Candid Microphone No. 2 (reissue) (11 m.)..July 4

- 1614 Two Lazy Crows—
Favorite (reissue) (7 m.)July 4
1615 Indian Serenade—
Favorite (reissue) (8 m.)July 18
1757 Magoo's Glorious Fourth—
Mr. Magoo (C'Scope) (6 m.)July 25
1809 Wrestling Knights—Sports (9 m.)July 25
1758 Magoo's Masquerade—
Mr. Magoo (C'Scope) (6 m.)Aug. 15

1957-58

- 2551 Candid Microphone No. 3
(reissue) (10 m.)Sept. 5
2601 The Miner's Daughter—
Favorite (reissue) (6½ m.)Sept. 12
2951 Havana Madrid—
Cavalcade of B'way (reissue) (10 m.)Sept. 19
2751 Magoo Saves the Bank—
Mr. Magoo (C'Scope) (6½ m.)Sept. 26
2851 Hollywood Glamour on Ice—
Screen Snapshots (10½ m.)Oct. 3
2602 Big House Blues—
Favorite (reissue) (7 m.)Oct. 10
2752 Rock Around Magoo—Mr. Magoo (6 m.) ..Oct. 24
2801 Champion Stunt Drivers—Sports (9½ m.) .Oct. 24
2603 Giddyap—Favorite (reissue) (6½ m.)Nov. 7
2952 New York After Midnight—
Cavalcade of B'way (reissue) (11 m.)Nov. 14
2604 Snowtime—Favorite (reissue) (7 m.)Nov. 21
2753 Magoo's Moose Hunt—Mr. MagooNov. 28
2802 Sports Down Latin Way—SportsNov. 28
2552 Candid Microphone No. 4 (reissue) (8½ m.) Dec. 5
2605 Let's Go—Favorite (reissue) (7½ m.)Dec. 12
2953 Eddie Condon's—Cavalcade of B'way
(reissue) (10 m.)Dec. 19

Columbia—Two Reels

1956-57

- 1436 Mr. Wright Goes Wrong—
Favorite (reissue) (19 m.)June 6
1160 The Green Archer—Serial (reissue) (15 ep.)..June 13
1408 Guns A Poppin'—3 Stooges (16½ m.)June 13
1443 Arrivederci—Featurette (C'Scope) (19 m.)..June 27

1957-58

- 2401 Horsing Around—3 Stooges (15½ m.)Sept. 12
2421 A Pinch in Time—
Hugh Herbert (reissue) (16 m.)Sept. 16
2120 The Vigilante—Serial (reissue) (15 ep.)..Sept. 26
2431 He's in Again—
Gus Schilling (reissue) (16½ m.)Oct. 10
2402 Rusty Romeos—3 Stooges (16½ m.)Oct. 17
2411 Tricky Chicks—Featurette (16½ m.)Oct. 24
2441 Land of Laughter—
Featurette (C'Scope) (15 m.)Oct. 31
2422 Nursie Behave—
Vera Vague (reissue) (15½ m.)Nov. 7
2432 Sappy Pappy—
Andy Clyde (reissue) (16 m.)Nov. 28
2403 Outer Space Jitters—3 StoogesDec. 5
2423 Foy Meets Girl—Eddie Foy, Jr.
(reissue) (16½ m.)Dec. 12

Metro-Goldwyn-Mayer—One Reel

1957-58

- C-931 Mucho Mouse—C'Scope Cartoon (7 m.)..Sept. 6
W-961 Out-Foxed—Carton (reissue) (8 m.) ...Sept. 6
W-962 Jerry and the Lion—
Cartoon (reissue) (7 m.)Sept. 20
C-932 Blackboard Jumble—
C'Scope Cartoon (7 m.)Oct. 4
W-963 Goldilocks and the 3 Bears—
Cartoon (reissue) (11 m.)Oct. 11
C-933 Tom's Photo Finish—
C'Scope Cartoon (7 m.)Nov. 1
W-964 Texas Tom—Cartoon (reissue) (7 m.) ...Nov. 8
W-965 The Fishing Bear—
Cartoon (reissue) (8 m.)Nov. 29
C-934 One Droopy Knight—
C'Scope Cartoon (7 m.)Dec. 6
W-966 Tom & Jerry in the Hollywood Bowl—
Cartoon (reissue) (7 m.)Dec. 20
C-935 Happy Go Ducky—
C'Scope Cartoon ((7 m.)Jan. 3
W-967 The Milky Way—
Cartoon (reissue) (8 m.)Jan. 17
W-968 The Midnight Snack—
Cartoon (reissue) (9 m.)Jan. 31

Paramount—One Reel

P16-6	L'Amour the Merrier—Noveltoon (6 m.)	July 5
B16-5	Ghost of Honor—Casper (6 m.)	July 19
E16-8	Spooky Swabs—Popeye (6 m.)	Aug. 9
H16-4	From Mad to Worse— Herman & Katnip (6 m.)	Aug. 16
B16-6	Ice Cream—Casper (6 m.)	Aug. 30

1957-58

E17-1	Tops in the Big Top—Popeye (6 m.)	Sept. 6
E17-2	Wotta Knight—Popeye (7 m.)	Sept. 6
E17-3	Tar with a Star—Popeye (7 m.)	Sept. 6
E17-4	How Green Was My Spinach— Popeye (7 m.)	Sept. 6
E17-5	Fistic Mystic—Popeye (7 m.)	Sept. 6
E17-6	Safari So Good—Popeye (7 m.)	Sept. 6
E17-7	Barking Dogs Don't Fite (7 m.)	Sept. 6
E17-8	Baby Wants Spinach—Popeye (7 m.)	Sept. 6
S17-1	Deep Boo Sea—Cartoon (7 m.)	Sept. 13
S17-2	Spunky Skunky—Cartoon (7 m.)	Sept. 13
S17-3	Cat-Choo—Cartoon (7 m.)	Sept. 13
S17-4	Audrey the Rainmaker—Cartoon (8 m.)	Sept. 13
S17-5	Cat Tamale—Cartoon (7 m.)	Sept. 13
S17-6	By Leaps and Hounds—Cartoon (8 m.)	Sept. 13
S17-7	Scout Yellow—Cartoon (8 m.)	Sept. 13
S17-8	Cat Carson Rides Again—Cartoon (7 m.)	Sept. 13
S17-9	The Awful Tooth—Cartoon (7 m.)	Sept. 13
S17-10	Law and Audrey—Cartoon (7 m.)	Sept. 13
S17-11	City Kitty—Cartoon (7 m.)	Sept. 13
S17-12	Clown on the Farm—Cartoon (7 m.)	Sept. 13

(Ed. Note: All shorts in the above E17 and S17 series are reissues.)

P17-1	Possum Pearl—Noveltoon (6 m.)	Sept. 20
P17-2	Jumping with Toy—Noveltoon (6 m.)	Oct. 4
P17-3	Jolly the Clown—Noveltoon (6 m.)	Oct. 25
B17-1	Boo Bop—Casper (7 m.)	Nov. 11
H17-1	One Funny Knight— Herman & Katnip (6 m.)	Nov. 22
P17-4	Cock-A-Doodle Dino—Noveltoon (6 m.)	Dec. 6

Twentieth Century-Fox—One Reel

7706-5	Guardians of the North— Movietone (C'Scope) (8 m.)	June
5706-7	Shove Thy Neighbor— Terrytoon (C'Scope) (7 m.)	June
5736-4	Beauty on the Beach— Terrytoon (reissue) (7 m.)	June
5707-5	Clint Clobber's Cat— Terrytoon (C'Scope) (6 m.)	July
5737-2	All This and Rabbit Stew— Terrytoon (reissue) (7 m.)	July
7707-3	Tempo of Tomorrow— Movietone (C'Scope) (9 m.)	July
7708-1	Swamp Boat Sports— Movietone (C'Scope) (9 m.)	Aug.
5708-3	Flebus—Terrytoon (C'Scope) (7 m.)	Aug.
5738-0	Beaver Trouble—Terrytoon (reissue) (7 m.)	Aug.
7709-9	Midway Medley—Movietone (C'Scope)	Sept.
5739-8	Goons from the Moon— Terrytoon (reissue) (7 m.)	Sept.
7710-7	Journey Through Ceylon— Movietone (C'Scope)	Oct.
5740-6	Nutsy in Squirrel Crazy— Terrytoon (reissue) (7 m.)	Oct.
7711-5	Trotters and Pacers—Movietone (C'Scope)	Nov.
5741-4	The Helpful Geni— Terrytoon (reissue) (7 m.)	Nov.
7712-3	Legend of the Orient—Movietone (C'Scope)	Dec.
5742-2	Mighty Mouse in Injun Trouble— Terrytoon (reissue) (7 m.)	Dec.

Universal—One Reel

1956-57

3617	The Unbearable Salesman—Cartune (7 m.)	June 3
3695	Your Zoo—Variety View (9 m.)	June 17
3618	International Woodpecker—Cartune (7 m.)	July 1
3676	The Lion Dancers— Color Parade (9 m.) (C'Scope)	July 15
3696	What is a Safari—Variety View (9 m.)	July 15
3619	To Catch a Woodpecker—Cartune (7 m.)	July 29
3620	Goofy Gardner—Cartune (7 m.)	Aug. 26
3697	Hot Reel—Variety View (9 m.)	Aug. 26
3677	Hurray All Boats— Color Parade (9 m.)	Sept. 2
3621	Round Trip to Mars—Cartune (7 m.)	Sept. 23

3698	Brooklyn Goes to New Orleans— Variety View (9 m.)	Sept. 23
3678	A Brief Case—Color Parade (9 m.)	Oct. 14
3622	The Big Snooze—Cartune (7 m.)	Oct. 21
3623	Dopy Dick, The Pink Whale (7 m.)	Nov. 18

1957-58

3871	The Best of the West—Color Parade (9 m.)	Nov. 4
------	------------------------------------------	--------

Universal—Two Reels

3602	The Fabulous Land—Special (C'Scope)	July 8
3660	Record Hop—Musical (15 m.)	July 29

1957-58

3851	Taps and Tunes—Musical (15 m.)	Nov. 11
3801	Ski Town U.S.A.—Special (17 m.)	Dec. 2
3852	Salute to Song—Musical (15 m.)	Dec. 9

Vitaphone—One Reel

1956-57

4729	What's Opera Doc?—Bugs Bunny (7 m.)	July 6
4717	Tabasco Road—Merrie Melody (7 m.)	July 20
4403	Tales of the Black Forest—Special	July 27
4504	Alpine Glory—Scope Gem	Aug. 3
4718	Birds Anonymouse—Looney Tune (7 m.)	Aug. 10
4719	Bucking the Devil—Looney Tune (7 m.)	Aug. 17
4313	Hippity Hopper— Hit Parade (reissue) (7 m.)	Aug. 24
4730	Bugsy & Mugsy—Bugs Bunny (7 m.)	Aug. 31

1957-58

5301	Hare Splitter—Hit Parade (reissue) (7 m.)	Sept. 7
4720	Zoom and Bored—Looney Tune (7 m.)	Sept. 14
5302	Pop 'im Up—Hit Parade (reissue) (7 m.)	Sept. 21
4721	Greedy for Tweety—Looney Tune (7 m.)	Sept. 28
4722	Touche and Go—Looney Tune (7 m.)	Oct. 12
5303	His Bitter Half— Hit Parade (reissue) (7 m.)	Oct. 19
5715	Show Biz Bugs—Bugs Bunny (7 m.)	Nov. 2
5304	The Leghorn Blows at Midnight— Hit Parade (reissue) (7 m.)	Nov. 9
5701	Mouse-taken Identity— Merrie Melody (7 m.)	Nov. 16
5702	Gonzales Tamales—Looney Tune (7 m.)	Nov. 30
5305	The Pest That Came to Dinner— Hit Parade (reissue) (7 m.)	Dec. 7
5716	Rabbit Romeo—Bugs Bunny (7 m.)	Dec. 14
5306	Hypo Chondri Cat— Hit Parade (reissue) (7 m.)	Dec. 28
5703	Don't Axe Me—Merrie Melody (7 m.)	Jan. 4
5704	Tortilla Flaps—Looney Tune (7 m.)	Jan. 18
5307	Home, Tweet Home— Hit Parade (reissue) (7 m.)	Jan. 25
5723	Hare-Less Wolf—Bugs Bunny (7 m.)	Feb. 1
5308	Mississippi Hare— Hit Parade (reissue) (7 m.)	Feb. 15
5705	A Pizza Tweety Pie—Looney Tune (7 m.)	Feb. 22

Vitaphone—Two Reels

1956-57

4103	Blue Danube—Scope Gem	July 13
------	-----------------------	---------

NEWSWEEKLY NEW YORK RELEASE DATES

News of the Day	
226 Wed. (E)	103 Friday (O) ...Dec. 13
227 Mon. (O)	104 Tues. (E)Dec.17

1958

228 Wed. (E)	1 Friday (O) ...Dec.20
229 Mon. (O)	2 Tues. (E)Dec. 24
230 Wed. (E)	3 Friday (O) ...Dec. 27
231 Mon. (O)	4 Tues. (E)Dec. 31
232 Wed. (E)	5 Friday (O) ...Jan. 3

Universal News

234 Wed. (E)	94 Thurs. (E) ...Nov. 21
235 Mon. (O)	95 Tues. (O) ...Nov. 26
236 Wed. (E)	96 Thurs. (E) ...Nov. 28
237 Mon. (O)	97 Tues. (O) ...Dec. 3
238 Wed. (E)	98 Thurs. (E) ...Dec. 5
239 Mon. (O)	99 Tues. (O) ...Dec. 10
Fox Movietone News	99 Thurs. (E) ...Dec. 12
97 Friday (O)	100 Tues. (O) ...Dec. 17
98 Tues. (E)	101 Thurs. (E) ...Dec. 19
99 Friday (O)	102 Tues. (O) ...Dec. 24
100 Tues. (E)	103 Thurs. (E) ...Dec. 26
101 Friday (O)	104 Tues. (O) ...Dec. 31
102 Tues. (E)	

HARRISON'S REPORTS

Yearly Subscription Rates:

United States\$15.00
U. S. Insular Possessions. 16.50
Canada 16.50
Mexico, Cuba, Spain..... 16.50
Great Britain 17.50
Australia, New Zealand,
India, Europe, Asia 17.50
35c a Copy

1270 SIXTH AVENUE

New York 20, N. Y.

A Motion Picture Reviewing Service
Devoted Chiefly to the Interests of the Exhibitors

Its Editorial Policy: No Problem Too Big for Its Editorial
Columns, if It is to Benefit the Exhibitor.

Published Weekly by
Harrison's Reports, Inc.,
Publisher

P. S. HARRISON, Editor
AL PICOUULT,
Managing Editor

Established July 1, 1919

Circle 7-4622

A REVIEWING SERVICE FREE FROM THE INFLUENCE OF FILM ADVERTISING

Vol. XXXIX

SATURDAY, NOVEMBER 30, 1957

No. 48

MORE ON THE TOA CONVENTION

The 10th annual convention of the Theatre Owners of America, held last week in Miami Beach, was without question the most constructive "working" meeting ever held by the organization, for the important problems confronting exhibition were discussed with thoroughness and appropriate positive actions were taken to bring about their solution.

Of particular significance is the fact that a number of important actions taken by TOA are similar to those adopted by National Allied at its recent Kiamesha Lake convention. This unity of exhibitor opinion on important issues is indeed welcome, for it creates a solid exhibition front on a national basis on matters of common concern and lends weight to the demands for remedial measures to preserve the exhibitors in business.

The issues on which action was taken by the TOA through appropriate resolutions and on which there is complete agreement and unanimity of thinking with National Allied, include:

1. The urgent need for orderly release schedules that will provide exhibitors with top attractions spaced evenly throughout the year rather than on a holiday and seasonal basis.

2. The vital importance of granting reasonable clearance protection in favor of the theatres in the release of motion pictures to television.

3. A petition to the Government to grant theatre owners the privilege of an accelerated depreciation write-off on their properties and equipment on a retroactive basis, similar in principle to that granted to other enterprises.

4. The need of some method of holding to reasonable lengths the actual waiting time for pictures between prior runs and subsequent runs in the same competitive area.

5. The need for additional product and the granting of Government permission to the former affiliated circuits to enter production.

6. Continued strong opposition to subscription television, although in the case of TOA the opposition covers also cable theatres, such as the experiment in Bartlesville, Oklahoma.

7. Full exhibitor support in connection with the industry's sponsorship of the radio and television broadcasts of the next Academy Awards presentation.

In the matter of opposition to toll-TV and the establishment of an arbitration system that would contain a proper definition of clearance, committees of both organizations have been working together harmoniously toward a common goal, and it can be anticipated that the same sincerity of purpose will be reflected when their respective committees get together in an effort to obtain proper clearance over television showings of feature films, and to induce the Government to set up a retroactive accelerated depreciation tax table for theatres.

With the organized exhibitors of the country, both the little fellows and the large circuit operators, standing shoulder to shoulder on these main issues, it is significant to note that no less than four major film companies came forth last week with declarations that they agree with exhibition's

viewpoint on the need for orderly release schedules and that they will do all they possibly can in that direction. These companies include 20th Century-Fox, United Artists, Universal and Columbia. With the exception of United Artists, the other three companies pledged also that they will do all that is legally possible to establish proper clearance between the showing of their pictures in theatres and on television. As to United Artists on this matter, Arthur B. Krim, president of the company, made it clear at a press conference last week that he favored such clearance provided it would be practiced on an industry-wide basis, claiming that it will not work "if it is not unanimous."

The pledges made by these four leading distributing companies were received warmly by the convention, and resolutions were passed unanimously urging the TOA membership to give "complete support" to these companies.

Still to be heard from on either orderly releases or clearance over television are MGM, Paramount and Warner Brothers. It is to be hoped that they will emulate the apparent willingness of the other major companies to do something about these matters. If they join the parade, a fine start will be made, not only toward betterment of exhibitor-distributor relations, but also toward a badly needed increase in theatre attendance.

A SERIOUS BLOW TO TOLL-TV

One of the most important steps taken at the TOA convention was the unanimous adoption of a resolution that disapproved and condemned all forms of cable and broadcast television on the ground that they are not in the best interest of either exhibition or the American public. Additionally, the resolution directed TOA, through its regional units, to urge upon members of Congress and state and municipal authorities the passage of legislation that would preserve television in the home without charge.

The significant thing about this resolution condemning all forms of toll-TV is that it came at the end of an all-day discussion marked by heated debate between spokesman for and against the medium. The opposition was led by Mitchell Wolfson, head of the Wometco circuit and of a television station in Miami, and by Marcus Cohn, the Washington attorney, who is counsel for exhibition's Joint Committee Against Pay-TV. Both challenged the glowing claims made for cable-TV by representatives of International Telemeter, which is owned by Paramount, and of Jerrold Electronics Corporation, which installed the equipment for the Bartlesville experiment.

Wolfson warned that cable-TV cannot succeed without first-run movies, and that their use on that medium would eventually spell the death of the theatres. Cohn, who supported Wolfson's charge that the proponents of cable-TV had presented a distorted picture of the advantages it offered to exhibitors, warned the delegates that their entry into the cable theatre field would be an "open invitation" for Government regulation of what would be similar to any utility, such as those that deliver gas, water and electricity, and that such regulation will include the prices that could be charged for shows piped into the home.

(Continued on back page)

**"Witness for the Prosecution"
with Tyrone Power, Marlene Dietrich
and Charles Laughton**

(United Artists, February; time, 114 min.)

An absorbing and highly entertaining film version of Agatha Christie's international stage success. Brilliantly written, directed and acted, its story about a personable and likeable young drifter who is charged with murdering a wealthy, middle-aged widow who had been his benefactress, is at once intriguing, comical and dramatic, and should go over very well with the general run of audiences. For full enjoyment of the film, movie-goers should be urged to see it from the beginning, and in any case should not be seated during the final 15 minutes because of the ingenious and startling climax. Charles Laughton turns in one of the best performances of his distinguished career as a famous but aged London barrister who undertakes to defend the accused, in spite of the fact that he was recovering from a severe heart attack, and the comedy stems from the quarrelsome by-play between him and Elsa Lanchester, his private nurse, who hounds his every movement with warnings about what he can and cannot do. Laughton's remarks as he tries to escape Miss Lanchester's proprietary clutches are hilariously funny. Most of the footage in the second half is devoted to the court room trial, which has been staged most effectively, with Laughton cleverly matching wits with the sardonic prosecuting attorney as one witness after another takes the stand, but finding himself stumped when the prosecution produces a surprise key witness, the defendant's wife, who seemingly clinches the case against him. The manner in which the testimony is presented keeps one guessing as to the defendant's innocence or guilt, and even after he is judged "not guilty" the twists taken by the plot make for a surprising and suspenseful climax. Tyrone Power is very good as the apparently sincere and sympathetic accused, and Marlene Dietrich skillfully puts over her characterization as Power's seemingly ungrateful wife. The photography is first rate:—

Having suffered a serious heart attack, Laughton, a famed English criminal lawyer, ruefully contemplates his retirement from active practice, but when Henry Daniell, a solicitor, brings Power, his client, to see him, Laughton becomes interested in the young man's plight. Power explains that he had been friendly with Norma Varden, a wealthy widow who had been found murdered under circumstances that pointed to him as the prime suspect. Laughton questions Power relentlessly and becomes convinced of his innocence, in spite of the fact that the widow had left her fortune to him. Scotland Yard inspectors track Power to Laughton's office and arrest him for the murder. Immediately thereafter, Laughton is visited by Marlene, Power's wife, who rejects his sympathy and cynically states that she did not believe in her husband's innocence. She offers, however, to alibi on the witness stand for him out of gratitude for bringing her to England as a German war refugee. Bewildered by Marlene's attitude but still convinced of Power's innocence, Laughton decides to handle his defense personally. As different witness testify at the trial, Laughton and Torin Thatcher, the prosecuting attorney, match wits in a battle to establish crucial evidence for or against Power. Court opinion seesaws backwards and forwards until Thatcher calls the last prosecution witness, who proves to be Marlene. The surprised Laughton tries to disqualify her on the ground that a wife cannot testify against her husband, but Marlene swears that she had never been married legally to Power and proceeds to give evidence that establishes his guilt. Laughton tears into her on cross-examination but is unable to shake her story. When Court is adjourned for the day, Laughton leaves with a hopeless feeling, but his attitude changes when he is contacted by a Cockney prostitute who sells him a packet of love letters written by Marlene, proving that she was attempting to frame Power for the murder in order to get rid of him and to be free to join a new lover. On the following morning, Laughton recalls Marlene to the stand, exposes her as a scheming, lying wo-

man, and wins an acquittal for Power. In a surprise climax that takes place in the emptied courtroom, Power is shocked to discover that Power had actually committed the crime, and that Marlene had deliberately and cleverly perjured herself as a prosecuting witness and had tricked Laughton into exposing her in order to win jury sympathy for Power. Pointing out that he cannot be tried for a second time, Power admits all this to Laughton and at the same time informs Marlene that he has no further use for her since he had found a new love. Shocked, she stabs him to death with the murder knife exhibited at the trial. As she is led away, a sympathetic Laughton plans to take on her defense.

It was produced by Arthur Hornblow and directed by Billy Wilder, who collaborated on the screenplay with Harry Kurnitz.

Adult Fare

**"Sorority Girl" with Susan Cabot,
Dick Miller and Barboura O'Neill**

(American-Int'l, Oct. 21; time, 60 min.)

Though the story is not a knockout, "Sorority Girl" is fairly interesting in that it deals with life among girls who belong to a sorority on the campus of a small college, and centers around the machinations of one girl who refuses the friendship of the others and makes life miserable for them. Some sex is brought into the action in that it comes to light that one of the girls is pregnant, and she is made to accuse the wrong person of being the unborn baby's father. Youthfulness is prevalent and that undoubtedly will help to draw curious teen-agers to the box-office. The picture is being sold in a double-bill package with "Motorcycle Gang," which is reviewed elsewhere on these pages, and the two make for a diversified program. There is no comedy relief. The photography is good:—

Susan Cabot joins a sorority at a small California college to carry out the terms of her father's will, but she is unable to adjust herself to this new sort of life and has a tendency to be mean to the other girls living in the house. They are nice to Susan and try to win her friendship, but to no avail. The two girls she dislikes most are Barbara Crane and Barboura O'Neill. One day Barboura catches Susan mistreating Miss Crane and threatens to tell the Dean of Women. Susan promises not to do it again but, to get even with Barboura, steals some letters written to her by her father in prison and uses them as a threat to ruin Barboura's chances of being elected president of the student body. Later, Susan discovers that June Kenney, another sorority member, is pregnant, and she persuades her to accuse Dick Miller, Barboura's campaign manager, of being the father of the unborn child. Miller, however, refuses to be blackmailed, and in a conversation with June, which he records on tape, he gets her to admit that he is not the father, and that Susan planned to share the blackmail money that she (June) was to get from him. At a beach party, June tries to kill herself by leaping from a cliff into the sea, but Miller saves her in the nick of time. After June reveals that Susan had driven her to the attempted suicide, Barboura discloses the manner in which she, too, had been blackmailed by Susan. The sororoty sisters confront Susan with this evidence, but, realizing that she is not worth their trouble, walk off and leave her to herself.

Roger Corman produced and directed it from a screenplay by Ed Waters and Leo Lieberman.

Adult fare.

**"Motorcycle Gang" with Anne Neyland,
Steve Terrell and John Ashley**

(American-Int'l, Oct. 21; time, 78 min.)

Since this program melodrama is being paired with "Sorority Girl," a somewhat uneventful picture, the two should make a diversified pair, for what the girls' picture lacks in excitement is more than compensated for in "Motorcycle Gang." As indicated by the title, the action is loaded with thrills because of the risk to life and limb, caused by young fools who race against each other on

motorcycles at breakneck speeds. What adds to the suspense is the fact that there are situations in which the villainous young man plays death-dealing tricks on his opponent in order to win. There is hardly any comedy relief. The photography is acceptable:—

Steve Terrell and John Ashley, young motorcycle enthusiasts, are rivals for the attentions of Anne Neyland, who likes them both but is not averse to playing one against the other. John meets up with Steve and Anne after spending 15 months in jail for a hit-and-run accident. He blames the accident on Steve, who was involved only indirectly and put on probation. A vicious fist fight ensues with Steve the victor. John challenges Steve to a series of hair-raising motorcycle stunts and Steve reluctantly accepts the dare. During a stunt on a railway track, John's motorcycle leaks oil. John prevents Anne from warning Steve about the oil and he takes a bad spill. Now realizing that John is bad, Anne makes up with Steve when he comes out of the hospital. The big races are about to be held but only members of the cycle club are permitted to enter. John and his friends are disqualified. Steve, taking part in the race, is flagged down by a friendly police officer who informs him that he needs help because John and his cyclists were terrorizing a neighboring town. Steve, Anne and the police officer arrive and find John and his friends stunting around several terrified people. In a furious fight, in which both fists and motorcycles are employed, John and his stunters are subdued. Steve and Anne look forward to a calmer future together.

Alex Gordon produced it and Edward L. Cahn directed it from a story and screenplay by Lou Rusoff.

Family entertainment if there is no objection to violence and trickery.

"Man in the Shadow" with Jeff Chandler, Orson Welles and Coleen Miller

(Univ.-Int'l, January; time, 80 min.)

Movie-goers who enjoy strong melodramas should find "Man in the Shadow" to their taste, for the action moves along at a fast clip and has plentiful violence and brutality. Photographed in black-and-white CinemaScope, it is a modern-day western, centering around a fearless sheriff who stubbornly defies the dictatorial rule of a Texas ranch baron, despite the lack of cooperation from the townspeople, whose economic life was controlled by the rancher. Jeff Chandler is sympathetic as the courageous sheriff, and his triumph at the finish, where the shamed townspeople finally come to his support and help him to bring the despotic rancher and his murderous henchmen to justice, is in keeping with the audience's wishes. Orson Welles is most effective as the ruthless rancher. The photography is fine:—

Learning that Joe Schneider, a Mexican ranch hand, had become too friendly with Coleen Miller, his daughter, Welles orders John Larch and Leo Gordon, his strong arm lieutenants, to give the young man a severe beating. They go too far, however, and kill him. Martin Garralaga, an aged ranch hand who had witnessed the beating, reports it to Chandler, the new sheriff of Spurline, who investigates the charge, despite the objections of Ben Alexander, his deputy. He gets a blunt denial from Welles and an order to keep out of the Golden Empire Ranch, which supported the town's 1500 citizens. Gordon "confesses" that he had hit Schneider with his car after the young Mexican had staggered drunkenly into its path, but Coleen tells Chandler that he probably had been murdered because of his friendship with her. The town's business men, prodded by Welles, urge Chandler to drop his investigation but he refuses to do so. Shortly thereafter, Garralaga, the sole witness, is murdered, and an unsuccessful attempt is made on Chandler's life. Meanwhile Barbara Lawrence, Chandler's wife, is plagued by anonymous phone threats. Chandler, however, refuses to be intimidated. One night he is tricked into keeping a rendezvous with a potential informer and finds himself confronted by Larch and Gordon, who beat him up and drag him through the town roped to a truck. Chandler denounces the townfolk for not helping him and, despite his injuries, heads for Welles' ranch for a showdown. Welles'

henchmen quickly overpower the weakened Chandler, but the townfolk show up before they can harm him. Ignoring Welles' threats, they rescue Chandler and help him to place the rancher and his cohorts under arrest. Handcuffed, Welles realizes that his domination of Spurline had been broken for good.

It was produced by Albert Zugsmith and directed by Jack Arnold from a screenplay by Gene L. Coon.
Adults.

"The Enemy Below" with Robert Mitchum and Kurt Jurgens

(20th Century-Fox, December; time, 98 min.)

An excellent suspense melodrama that will keep picture-goers on the edge of their seats from start to finish. Photographed in CinemaScope and DeLuxe color, the gripping, action-filled story, which takes place in the South Atlantic during World War II, offers a tense account of a deadly cat-and-mouse game between the captain of an American destroyer and the skipper of a German U-boat who try to outwit each other with dexterous maneuvers of their respective ships, with the American seeking to destroy and the German seeking to escape. Aside from the exciting action, which has the destroyer dodging torpedoes and the U-boat evading depth charges, the story holds one intrigued, not only because of the clever strategy employed by both skippers, but also because of the admiration and respect each gains for the other's ability, even though they were enemies and had never met. The suspense and excitement keeps mounting throughout the proceedings and reach thrilling heights in the closing sequences, where the U-boat skipper, in a last desperate maneuver, succeeds in torpedoing the destroyer, only to be tricked into allowing the destroyer to ram the submarine. The manner in which the officers and crews of both ships come to each other's aid before their vessels are blown to bits is both touching and thrilling. Robert Mitchum, as the American captain, and Kurt Jurgens, as the U-boat commander, are excellent, and they are given fine support by the other members of the all-male cast. The direction is highly skillful, and the photography, both above and below the water, is exceptionally fine. It is the kind of picture that is bound to benefit from favorable word-of-mouth comments:—

On anti-submarine patrol in the South Atlantic, a destroyer commanded by Mitchum makes radar contact with a German submarine, which was headed for a rendezvous with a Nazi surface raider. Jurgens, skipper of the U-boat, becomes aware of contact with the destroyer and orders a zig-zag course to throw the pursuer off his trail. Mitchum, anticipating such a move, holds a steady course and, after permitting the submarine to "escape," closes in on it with the coming of dawn. He baits the submarine into firing two torpedoes, which his ship dexterously evades, and then bombards it with a series of depth charges, but the wily Jurgens anticipates this maneuver and slips out of danger. Mitchum, however, guesses the German's strategy and overtakes him, but Jurgens drops his submarine to a risky depth of 310 meters and lies there silently. Realizing this, Mitchum stops his ship and plays a waiting game. Jurgens chances moving again after a wait of many hours only to find depth charges thundering down on him. Now aware that he cannot escape, Jurgens plays his trump card by firing a salvo of his four remaining torpedoes, and one hits the destroyer amidships. Realizing that the vessel is doomed, Mitchum orders his crew to start some fake fires, tricking Jurgens into surfacing and ramming his submarine when it gets into position. Forgetting their enmity, the crews and officers of both ships do what they can to get each other into lifeboats before their vessels blow up in bits. After being picked up from the sea by another American destroyer, Mitchum and Jurgens stand on the deck with a keen feeling of respect and admiration for each other.

It was produced and directed by Dick Powell from a screenplay by Wendell Mayes, based on the novel by Commander D. A. Rayner.

Family.

The resolution came as a surprise to the representatives of the different cable and pay-TV systems, particularly those of International Telemeter, which had gone to great pains and expense to present and demonstrate its system at the convention. Louis A. Novins, president of International Telemeter, issued a statement in which he declared that "no resolution can stop the inevitable course of progress and the ultimate decision that will be made in the market place only by the American people." He stated also that, regardless of the resolution, a number of TOA members are actively soliciting his company for Telemeter franchises in various sections throughout the country.

This is not the first time that Novins has claimed that exhibitors are actively soliciting his company for franchises. Last August, after the Telemeter demonstrations in Los Angeles and New York, he claimed that between 75 and 100 applications had been received, but he declined to identify any of the applicants. The fact remains, however, that, with one understandable exception, Telemeter has yet to announce that it has concluded a deal with an exhibitor or group of exhibitors for a franchise. The one understandable exception is the 379-theatre circuit of Famous Players Canadian Corp., Ltd., which, too, is a Paramount subsidiary.

Apropos of Novin's statement that he is content to leave the decision on toll-TV to the American public, it seems to this paper that he will derive little comfort or contentment from the results of a recent poll conducted by *TV Guide*, which has a circulation in excess of 5,000,000, and which published a ballot on toll-TV in its September 21 issue.

According to the results made public this week, 44,888 ballots were returned by the *TV Guide* readers throughout the country, and the vote was 28 to 1 against pay-TV in "any form." The poll also disclosed that the lowest interest in toll-TV is on the Pacific Coast. This is a most significant statistic in view of the fact that the Brooklyn Dodgers and the New York Giants transferred their major league baseball franchises to San Francisco and Los Angeles, with the potential income from televising their games over pay-TV reportedly a deciding factor in the decision to transfer their franchises.

In an editorial comment, *TV Guide* said that the results of its poll, which it believes is the largest sampling of public opinion ever undertaken on the subject, "should serve as a signal to the FCC and to Congress that perhaps there are not as many toll television enthusiasts as they have been led to believe. And with more than 40,000,000 sets in use, it certainly is incumbent upon the Government to consider the desires of the set owners."

"It is argued," continued the editorial, "that if you don't want to pay for shows under pay-TV you won't have to. True, but once pay-TV gets started — and there is testimony from a number of authorities on this — performers will drift away from advertising-supported television to the viewer-supported type, where they would find greater financial rewards. So if you don't feel like paying, there wouldn't be much to see. That, we believe, was what prompted the 28-1 vote against pay-TV."

It will be argued, of course, that the cable theatre is different than toll-TV in that it can be utilized by the exhibitor as an extension of his theatre, but it is doubtful if those who are opposed to paying for entertainment received on their television sets will feel any different because current movies will be piped in. And the proof of it seems to be the Bartlesville experiment itself, which, despite the optimism of its proponents, does not seem to be progressing too well.

MORE ON REMBUSCH VS. PARAMOUNT

Trueman T. Rembusch, secretary-treasurer of Syndicate Theatres, Franklin, Ind., has sent the following letter to this paper under date of November 22:

"Harrison's Reports for November 16 carried a report of the outcome of our request to Paramount to conciliate five current disputes with that company.

"Mr. Phillips' statement that the five items of dispute were presently in litigation is incorrect. It is true that litigation against Paramount and others for the period 1952-56 is in the mill, however, it does not cover the present period.

"To refresh your memory, we asked conciliation of the following:

"1. Paramount's notice to us of October 9th that their local representatives would not call on us in the future.

"2. Mr. Deneau's letter of notice of October 23rd that we must come to New York to be quoted on Paramount pictures. (Note: This item now settled by recent letter restating Deneau's position.)

"3. Demands for exorbitant guarantees on 'Ten Commandments' in our towns of Columbus and Elwood.

"4. Refusal to quote terms on 'Ten Commandments' for our towns of Franklin and Batesville.

"5. Unreasonable terms quoted on Paramount's pictures on September 20.

"All these items are not now in litigation. In an attempt to resolve them without litigation we sought conciliation.

"Conciliation was designed to prevent or reduce litigation. We were ready to sit down and conciliate. Paramount refused to sit down and conciliate and by refusing showed its bad faith. We have no recourse now but to file additional suits which we shall do."

APPRECIATION

Ben Marcus, president of the Allied Independent Theatre Owners of Wisconsin, who has long advocated orderly release schedules as a means of increasing theatre attendance, and who had never hesitated to condemn distributors for unfair and unreasonable practices, proved last week that he can be just as forthright in commending a distributor when he does the right thing.

Immediately upon learning that United Artists had scheduled 16 important pictures for orderly release through the end of 1958, Marcus sent a letter to Arthur B. Krim, president of the company, congratulating him for "taking the lead in attempting to solve the most important problem facing exhibitors today."

Informing Krim that his "timely and much needed announcement at this time is, to the exhibitors of America, like finding an oasis in the desert," Marcus expressed confidence that all exhibitors "will back your policy with PLAY-DATES which, after all, is important for the success of implementing your plan of release."

Marcus' expression of appreciation to Krim, and his urging that the UA policy be backed with playdates, is a tribute to his own fairness.

TRUE TO FORM

Throughout recent years a feature of the annual conventions held by National Allied has been the film clinics, in which exhibitors in comparable situations exchange information for their mutual benefit. Each year the Allied members attending these clinics were asked to name the film companies that are toughest in their dealings, and those selected for that dubious distinction were named in a report to the convention.

This year, for reasons unknown, the Allied film clinics did not choose the least popular companies.

This void, if it can be called that, was taken care of at the TOA convention, where those attending the film rental "roundtable" session voted Warner Brothers as the toughest company with which to do business, with Paramount a close second.

At the Allied convention, these two companies invariably came in first or second. Thus TOA has upheld their unbroken string of "victories."

Incidentally, the film rental "roundtable" also selected the fairest companies, giving first place to 20th Century-Fox and second place to Universal.

HARRISON'S REPORTS

Yearly Subscription Rates:

United States\$15.00
U. S. Insular Possessions. 16.50
Canada 16.50
Mexico, Cuba, Spain..... 16.50
Great Britain 17.50
Australia, New Zealand,
India, Europe, Asia 17.50
35c a Copy

1270 SIXTH AVENUE

New York 20, N. Y.

A Motion Picture Reviewing Service
Devoted Chiefly to the Interests of the Exhibitors

Its Editorial Policy: No Problem Too Big for Its Editorial
Columns, if It is to Benefit the Exhibitor.

Published Weekly by
Harrison's Reports, Inc.,
Publisher

P. S. HARRISON, Editor
AL PICOUULT,
Managing Editor

Established July 1, 1919

Circle 7-4622

A REVIEWING SERVICE FREE FROM THE INFLUENCE OF FILM ADVERTISING

Vol. XXXIX

SATURDAY, DECEMBER 7, 1957

No. 49

AN IMPORTANT MEETING

Philip Harling and Trueman T. Rembusch, co-chairmen of the Joint Committee Against Toll-TV, announced this week that they have called a dinner meeting for Monday, December 9, at the Sheraton Astor Hotel in New York, for the purpose of obtaining opinions and actions from all exhibitor groups in the United States, concerning the strategy and procedure to be followed to induce Congress to ban subscription television.

The announcement stated that the recent TOA resolution condemning all forms of pay-TV will be discussed at the meeting.

This is indeed an important meeting, for there is dire need of a united exhibition front in any effort to secure legislation that will outlaw pay-TV. As matters now stand, exhibition's viewpoint on the subject is somewhat confused. TOA, for example, has taken an official stand against all forms of toll-TV, including cable theatres. National Allied, on the other hand, is on record as opposing pay-TV but has taken no official stand either for or against cable theatres. To be noted also is the fact that heretofore the Joint Committee has taken the position that it is unalterably opposed to the use of the free air waves as a transmission medium for any form of subscription television but that it is not opposed to the use of cables for such a purpose since such a system provides clear and absolute protection of the public interest in that it will not usurp the free air waves.

The TOA position is now inconsistent in that it is a variance of the stand it has taken as a leading member of the Joint Committee. Still another inconsistency in the TOA position is the fact that a number of its large circuit members have filed applications for cable theatre franchises in different towns and cities throughout the country.

All this makes for a tangled exhibition viewpoint that must be straightened out in order to enable the Joint Committee to effectively and successfully combat the menace of toll-TV.

The following exhibitor leaders have been invited to attend the meeting:

Sol Schwartz, Eugene Picker, Sol Strausberg, Leslie Schwartz and John Phillips, of the Metropolitan Motion Picture Theatres Association; Ernest Stellings, Herman Levy and Joseph Alterman, of the Theatre Owners of America; Martin Levine, William Namenson and Morton Sunshine, of the Independent Theatre Owners Association; Abram F. Myers, Julius Gordon and Wilbur Snaper, of National Allied.

ANOTHER THORN IN THE SIDE OF PAY-TV

What may well be considered a boon for exhibition is the announcement this week that a group of public relations men in Washington, representing different national veterans organizations, have formed the American Citizens Television Committee for the purpose of organizing nationwide opposition to subscription television. The Committee's announcement blasted pay-TV promoters who have "carefully set the stage for usurping the free air over America,"

and it declared that it will enlist the support of veterans groups, labor unions and other organizations and individuals in a "mammoth grassroots effort to forestall what can become the biggest give-away in the history of the United States."

The Committee has been incorporated as a non-profit, educational organization, and hopes to organize local chapters in communities throughout the country to help mobilize public opinion that will influence Congress.

Exhibition's Joint Committee Against Toll-TV no doubt will give serious consideration to full cooperation with this new group.

A BULLETIN FROM ABRAM F. MYERS

(Editor's Note: Unified exhibitor action, clearance over TV and the Department of Justice's inadequate enforcement of the decrees are among the important subjects discussed by Abram F. Myers, National Allied's board chairman and general counsel, in a bulletin issued last weekend to his membership. Because Mr. Myers' informative comments always have been of keen interest to this paper's subscribers, his remarks on the aforementioned subjects are herewith reproduced in full.)

In the Direction of Unity

Of utmost significance was the news that Theatre Owners of America at the Miami Beach Convention took parallel action on several important issues included in the program adopted by Allied at Kiamesha Lake.

TOA charted its own course and did not merely follow in Allied's wake. It acted as it did in recognition of the fact that the problems confronting exhibitors are so acute that no exhibitor organization having a proper regard for its members can afford to ignore them.

It is noteworthy that two national organizations which have differed on so many issues and still differ on some, and have been so fiercely competitive over so long a time, should have come up with programs having so much in common.

This is a gradual evolution stemming from Allied's action in 1954 in proposing a joint committee of the several exhibitor associations to combat the menace of subscription television. Under the co-chairmanship of Trueman T. Rembusch and the late Alfred Starr the joint committee functioned harmoniously and effectively. Upon the lamented death of Mr. Starr, it continued its good work with Philip Harling as the replacement. This experiment demonstrated that diverse elements in exhibition can work together in matters of common concern.

Since then committees representing TOA and Allied have worked in harmony in the negotiations looking to the establishment of an arbitration system. Now Allied and TOA will have committees seeking accelerated depreciation write-offs for theatres and clearance for theatres over television in the exhibition of motion pictures. There is every reason to expect that these committees, following the foregoing precedents, will cooperate fully in the tasks assigned to them.

Neither the film companies nor the public officials with whom these committees must deal can fail to appreciate the

(continued on back page)

**"Man on the Prowl" with Mala Powers,
James Best and Jerry Paris**

(United Artists, December; time, 86 min.)

A fairly interesting though not entirely convincing program melodrama is offered in "Man on the Prowl." Its appeal, however, will be limited to those who do not mind stories that are grim, unpleasant and lurid, for it centers around the machinations of a murderous psychopath who preys on young women. The action, which opens with a killing and establishes the villain as a homicidal sex maniac, generates considerable suspense because of his efforts to seduce an unsuspecting young housewife, who suffers a harrowing experience with him toward the finish before police bullets end his life. The direction and acting are competent. There is not much marquee value in the cast names, and the picture, which is best suited for the lower half of a double bill, is much too long for what it has to offer. The film, incidentally, is in effect a huge advertisement for Cadillac cars:—

James Best, a delivery boy for a Cadillac dealer, brutally murders a young woman who resists his immoral advances. The only clue the police have is information that the killer had been driving a red Cadillac, which Best had surreptitiously "borrowed" from his employer. While the police focus their search on locating a wealthy playboy, Best focuses his attentions on Mala Powers, an attractive housewife, whom he had narrowly missed hitting while speeding around a corner in his delivery motorcycle. Best stops at her home to apologize for the near-accident and arrives there just as Mala's washing machine goes out of order. He helps her to repair the machine and they end up laughing. By pretending to have gone to the same school with Mala and Jerry Paris, her husband, Best persuades her to join him on an innocent date even though her husband, a garage owner, was out of town on business. Before the evening is over, Best makes a pass at her and she rejects him furiously. He makes what appears to be a sincere apology but secretly determines to have both Mala and her husband's business. In the events that follow, Best attempts to dispose of Paris by dropping a motor on him and, while he is in the hospital Best takes over Mala's home, phones her at the hospital and warns her to come to him immediately lest he do harm to her two children. Mala quickly agrees but first notifies the police, who agree to give her 15 minutes in which to get rid of Best before they break into the house and seize him. In a harrowing climax, during which Mala stabs Best with a nail file when he tries to rape her, the police manage to shoot him to death before he can inflict further harm on her or her children.

It was written and produced by Jo and Art Napoleon, and directed by Mr. Napoleon.

Adult fare.

**"The Green-Eyed Blonde" with Susan Oliver,
Linda Plowman and Beverly Long**

(Warner Bros., Dec. 14; time, 73 min.)

Dull is the word for this very ordinary and decidedly unpleasant program melodrama, which deals with the activities of teen-aged delinquents in a girls' corrective school. Centering around the girls' stealing the illegitimate child of one of the young delinquents and secretly tending to its needs, the story is an odd mixture of sordidness and tenderness that goes off in all directions and that is for the most part dramatically ineffective. Moreover, it leaves a number of loose ends at the finish and at the same time leaves the spectator with the feeling that it all had no point. For instance, it is indicated plainly that the young mother's baby had been fathered by the boy-friend of her drunken mother, both of whom she despised, but she refuses to name him as the father, thus protecting him for no apparent reason. As a matter of fact, the story comes to an end without providing any punishment for this culprit; he is conveniently forgotten. The young players, who are generally unknown, do the best they can with the weak story material. The title, incidentally, is meaningless:—

Having given birth to an illegitimate baby, Melinda Plowman is sent to a girls' corrective institution, where she meets Susan Oliver, Tommie Moore and Carla Merey, her roommates. Anne Barton, her mother, and Tom Greenway, her mother's boy-friend, come to see her on visitor's day. Norma Jean Nilson, a mentally deficient inmate, overhears that Melinda's baby is in Greenway's car. She "kidnaps" the child, and Anne and Greenway drive off without noticing that the infant is missing. Melinda's roommates decide to keep the child and hide it in a closet. Panicky when they discover the loss of the infant, Anne and Greenway re-visit the school and tell Melinda that the baby had been placed with "a wonderful family." Melinda permits them to suffer by not revealing that her roommates had the baby. Sallie Brophy, an understanding house mother, discovers the baby and tells the girls that they cannot keep him, but she gives in to the girls' pleas not to report her finding until after the Christmas holiday, four days away. The child is discovered by another house mother, however, and a riot breaks out when the infant is taken away from the girls. Jean Innes, the stern director of the school, sees to it that all the girls are punished. Susan, who was to be released within a few days, finds her detention extended. Desperate, she smuggles a note out of the school to Raymond Foster, her boy-friend, who was out on parole himself. Aided by Foster, she escapes from the school on Christmas Eve. Later, as the girls listen to Christmas Carols on the radio, a news bulletin announces that Susan and her boy-friend had been killed in a car crash while trying to escape from the police.

It was produced by Martin Melcher and directed by Bernard Girard from a screenplay by Sally Stubblefield.

Adults.

**"Raiders of Old California" with Jim Davis,
Arlene Whelan and Faron Young**

(Republic, Nov. 1; time, 72 min.)

Just a minor program western, best suited for lower-half billing wherever this type of entertainment is popular. There is nothing exceptional about either the plot or the manner in which it has been developed, but it should hold the attention of the indiscriminating action fans fairly well, for it offers a reasonable quota of suspense and excitement. The direction is adequate and the players are competent enough in their stereotyped characterizations. The cast names, however, mean little at the box-office. Part of the action unfolds in flashback:—

Toward the end of the war with Mexico in 1847, Jim Davis, a U. S. Army officer, captures Larry Dobkin, a Mexican officer, and illegally forces him to sign over a grant to vast land holdings in exchange for his life. After being set free, Dobkin is waylaid by one of Davis' henchmen and left for dead. Davis, now determined to become a powerful land baron, proceeds ruthlessly to clear the land of its tenants, despite the protests of Harry Lauter, his one-time lieutenant, and Arlene Whelan, Lauter's pretty wife. Davis' violence and brutality brings to the area Louis Jean Heydt, a Federal judge, and Faron Young, his son, a U. S. Marshal, who had been assigned to check on Davis' right to the land. His rights appear to be legitimate until Heydt learns from Lauter that Dobkin is still alive and that he is a padre in a neighboring town. Heydt sets up a court hearing and dispatches Young to fetch Dobkin. Lee Van Cleef, Dobkin's chief aide, follows Young and attempts to kill Dobkin before he can testify, but Young saves the padre and kills Van Cleef in the process. Young manages to get Dobkin to the court despite other attempts to murder him, and as a result of his testimony Davis' claim to the land is voided and he is held for further trial by Army authorities. In anticipation of such a verdict, Davis, aided by his henchmen, triggers a cattle stampede through town in an effort to escape. In the melee that follows, Davis is killed by his own stampede.

It was produced and directed by Albert C. Gannaway from a screenplay by Sam Roeca and Thomas G. Hubbard.

Family.

"Ride a Violent Mile" with John Agar and Penny Edwards

(20th Century-Fox, Nov.; time, 81 min.)

This western may squeeze by on the lower half of a double bill, but it is mediocre as an entertainment, for the story is confused and incredible, and the direction and acting leave much to be desired. Centering around espionage activities out West during the Civil War days, with the hero becoming involved in a Confederate plot to trade a great herd of cattle in exchange for Mexican seaports, the action is for the most part not only bewildering but also weakly motivated. Another weakness is the fact that characters who were supposedly shot and killed show up later on perfectly hale and hearty. The mood is grim and there is plentiful brutality. The Regalscope photography is good:—

John Agar, a cowpuncher, becomes involved with Penny Edwards, a dance-hall girl, when he saves her from being kidnapped by Richard Shannon and Charles Gray. Later, Agar becomes innocently involved with a man who had been stabbed mortally and who gives him a mysterious message for Penny before he dies. John Pickard, the Marshal, arrests Agar for the murder but he manages to escape with Penny to a hideout in the mountains. There, she reveals that she is a Union agent and that the men who had tried to kidnap her were Confederate agents. Because Penny was the only one who could clear him of the murder charge, Agar tags along when she goes to meet another spy. This leads them into a series of dangerous encounters with other Confederate spies, whose secret chief proves to be Pickard. In due time Agar and Penny meet up with a mortally wounded Union spy who informs them that cattlemen who sympathized with the South were planning to trade a huge herd of cattle for the use of Mexican seaports so that the South may get supplies from Europe. Determined to thwart the plan, Agar, learning that the cattle must be herded through a narrow pass, starts a brush fire to stampede them. Pickard, spotting Agar high on a ledge, tries to shoot him. The shot stampedes the cattle and while the Rebels try to round up the herd, Agar sends Penny to make contact with the Union Army. By the time the Army arrives, the surging herd tramples Pickard and many of the Rebel cattlemen to their death.

It was produced by Robert Stabler and directed by Charles Marquis Warren from a screenplay by Eric Norden, based on a story by Mr. Warren.

Family.

"The Crooked Circle" with John Smith, Fay Spain and Steve Brodie

(Republic, Nov. 11; time, 72 min.)

Routine program fare. It is a prizefight melodrama, centering around crooked gamblers who control a young boxer and "fix" his bouts, and around a crusading sports-writer who exposes them. Little imagination has gone into the formula story, and one anticipates its every twist and turn. The action becomes mildly exciting in the closing reels where the crooks doublecross one another and unsuccessfully attempt to murder the misguided hero, who had upset their plans by turning honest. The direction and acting are acceptable, and the photography, in the Naturama process, is good:—

To obtain information about crooked gamblers who "fixed" fights, Steve Brodie, a crusading sports editor, visits a Maine fishing camp operated by Don Kelly, an ex-fighter who had retired from the ring under mysterious circumstances. Kelly, however, refuses to talk. John Smith, Kelly's younger brother, aspires to be a fighter but Kelly refuses to permit it. Smith defies his brother when Fay Spain, his sweetheart, chides him for allowing Kelly to run his life. Smith goes to New York, where Brodie, at Kelly's request, arranges for Robert Armstrong to manage him. He proves to be a sensation in the ring and comes to the attention of John Doucette, a crooked fight manager, who sees to it that Philip Van Zandt, a shady fight promoter, and Richard Karlan, a gambler, prevent Smith from getting more fights. As a result, Smith foolishly quits Armstrong and signs

with Doucette. Before long, Smith is forced to throw fights and take pay-offs. Kelly, witnessing these "dive" battles on television, hurries to New York and warns his brother that he is heading for trouble, citing for the first time his own unfortunate experiences with Doucette. He persuades Smith to reveal all to Brodie, who in turn induces him to play along with the crooks but to doublecross them by winning the next bout. Doucette, accidentally learning of Smith's intentions, decides to doublecross his shady partners by betting on Smith, confident that they will do away with the young boxer when he fails to throw a forthcoming fight on which they had bet heavily against him. Smith wins by a knockout, and immediately after the fight is kidnapped by two thugs who take him for a "ride." Kelly, knocked unconscious by the thugs in an effort to save Smith, recovers and corners Doucette and his cohorts. He gives them a severe beating and forces them to reveal where Smith had been taken to meet an "accidental" death. Aided by the police, Kelly rescues his brother in the nick of time. It ends with the crooks going to jail and with Smith prevailing upon Armstrong to become his manager once again.

It was produced by Rudy Ralston and directed by Joe Kane from a screenplay by Jack Townley.

Family.

"Plunder Road" with Gene Raymond, Jeanne Cooper and Wayne Morris

(20th Century-Fox, Dec.; time, 71 min.)

If your patrons enjoy taut and exciting crook melodramas, "Plunder Road" should make a fine program attraction for double-billing. Well written, expertly directed and convincingly acted, the story grips one's attention from start to finish in its depiction of the ingenious methods employed by a gang of crooks in robbing a train of a gold shipment and attempting to escape with the loot in three camouflaged trucks. The spectator is held in tense suspense each time the holdup men approach police roadblocks through which some of them escape, but in the end they are all caught and made to pay for their crimes. Being a grim story, it naturally lacks comedy relief, but this is not a disadvantage. The photography, in Regalscope, is very good:—

Gene Raymond, Steven Ritch, Wayne Morris, Elisha Cook and Stafford Repp successfully rob a government train transporting \$10,000,000 in gold to the San Francisco depository. Escaping to a hideaway nearby, they load the gold into three trucks, one being a household van, another a carrier truck loaded with coffee, and the third a tank truck carrying acetate. Raymond, the leader, assigns the crooks to different trucks, cautions them against using their police radios and instructs them to rendezvous in Los Angeles. Repp, the first to leave in the furniture van, manages to get by a police block until his short wave radio, which he had forgotten to turn off suddenly blares forth its police calls. Ordered to stop, he is shot dead in an attempt to escape. Raymond and Ritch, following in the gas truck, manage to get through the police block. Cook and Morris, handling the coffee truck, squeeze by several blocks but are finally caught at a weighing station when the discrepancy in weight between an ordinary load of coffee and the truck's unusual load is noticed. Meanwhile Raymond and Ritch manage to reach Los Angeles, where Raymond communicates with Jeanne Cooper, his sweetheart. Following a pre-arranged plan, she meets the bandits at a bronze factory where they quickly set to work melting the gold, casting it into bumpers and hub caps, and replating them with chrome for three new Cadillacs, which they planned to ship out of the country. As they drive along the freeway in one of the cars, they are struck from behind in another car and the bumpers lock. Two policemen, attempting to unhook the cars, notice the soft gold when the bumper on the bandits' car begins to bend. Realizing that the game is up, Raymond and Ritch attempt to flee only to be shot dead.

It was produced by Leon Chooluck and Laurence Stewart, and directed by Hubert Cornfield from a screenplay by Steven Ritch, based on a story by himself and Jack Charney.

Unobjectionable morally.

significance of this demonstration of exhibitor unity. The committees will represent and speak for the vast majority of organized exhibitors. It will not be possible to thwart their efforts by setting off one organization against the other under a policy of divide and conquer. This is indeed progress.

Clearance Over TV

Recent developments make it imperative that the theatres be granted clearance over television in the exhibition of motion pictures.

When the exhibitors recovered from their first shock over what they regarded as the perfidy of the film companies in putting into the hands of the broadcasters the ammunition with which to destroy the theatres, they were lulled into a false sense of security by vague promises that only old pictures would be supplied to this deadly competitor.

Allied now is receiving complaints from many areas that the four-year time lag which the exhibitors thought had been established is no longer being observed. Television is daily becoming bolder and more aggressive in its competitive warfare against the theatres. The broadcasters are using every artifice to convince the public that they are supplying current motion pictures; that they are, in fact, "home theatres." In Baltimore a station regularly advertises itself as the "motion picture theatre of the air." From New England comes word that two United Artists pictures which played the A houses in 1954 and finished playing the drive-ins only last summer are now appearing on television.

The most flagrant example is a 24-sheet appearing on billboards throughout the Cincinnati area, reading as follows: "EXCLUSIVE! '52 to '57 Movies, Home Theatre Channel 12, United Artists, 20th Century-Fox, Warner Bros."

In a corner of the poster is a large picture of Gary Cooper with this legend: "Coming 'Return to Paradise' starring Gary Cooper."

Maybe this station has under contract pictures later than 1952-53 (the picture named was released June 10, 1953) and maybe it has not. We expect the Allied and TOA committees dealing with the subject to get the facts. If this station and others making similar claims are misleading the public, maybe local exhibitors will bestir themselves and interest the Better Business Bureaus therein. If the practice is widespread, representations can and will be made to the Federal Communications Commission.

Turning Back the Clock

"... and it shall be the duty of the several district attorneys of the United States, in their respective districts, under the direction of the Attorney General, to institute proceedings in equity to prevent and restrain such violations." (Sherman Act, Sec. 4, 15 U.S.C.A., Sec. 4.)

This reminder is occasioned by a copy of a letter written by the Attorney General to an exhibitor that has just reached this desk. Evidently the exhibitor had complained that the decrees in the Paramount Case were not being enforced, for the Attorney General said:

"It has been the policy of the Antitrust Division during the years I have been with the Department of Justice to bring about compliance with the judgments entered in antitrust suits brought by the government and no change of policy is contemplated."

There is a wide difference between the Antitrust Division and the prevailing thought in Allied as to what constitutes compliance with the decrees. And since this difference has existed and widened throughout the past five years, the new Attorney General's declaration that "no change of policy is contemplated" is far from reassuring.

(a) *Fixing Admission prices.* All the decrees provide that admission prices shall not be fixed by the parties (i.e., the distributor and the exhibitor) by certain enumerated devices "or in any manner or by any means." But the Antitrust Division says that this does not apply to competitive bidding where the exhibitors are required to state their admission prices in the bids and the pictures are awarded on the basis thereof. Moreover, the Antitrust Division shows no interest in the position taken by Paramount that an exhibitor who charges less than the company thinks he should

charge during the exhibition of one of its pictures, is liable for damages.

(b) *Clearance.* The film companies contend and the Antitrust Division agrees that while under the Court orders clearances must be reasonable, the reasonableness of the clearance has no necessary bearing on when a subsequent-run theatre may play a picture. A technical distinction has been drawn between clearance and availability, and it is held that even though the clearance over a subsequent-run exhibitor may be fixed by a court or arbitration tribunal, the distributors are under no obligation to supply him a print at the close of such clearance period.

(c) *Theatre by theatre.* The decree also provides that pictures shall be marketed in this wise:

"... each license shall be offered and taken theatre by theatre, solely upon the merits and without discrimination in favor of affiliated theatres, circuit theatres, or others."

Now let us turn to Resolution No. 3 in Allied's Program for the Motion Picture Industry describing the methods used by Paramount in marketing "The Ten Commandments." And for the purpose of this brief review we will consider only the third "whereas," reading as follows:

"Whereas, at the conclusion of these special engagements Paramount in each key city designated five arbitrary exhibition zones regardless of actual competitive conditions and licensed 'The Ten Commandments' to one theatre in each zone thereby reducing the potential first subsequent-runs from a total of fifty in a large city like Chicago to five."

When this change is considered in connection with the further fact that in Chicago all five of the first subsequent-runs licensed to exhibit "The Ten Commandments" were circuit theatres formerly affiliated with film companies, and not one independent theatre was so licensed, who will deny that the above-quoted passage from the decrees has not been emasculated?

(d) *Divorcement.* When the decrees were entered against the theatre-owning film companies requiring them to dispose of all their theatres, it was generally assumed that there had been an absolute divorce, not a temporary separation. That was so even in the cases of Paramount and RKO, although those orders contained no express provision against re-engaging in exhibition. Certainly there was reason for this assumption after the courts had declared divorcement to be the law of the case in denying the last-ditch efforts of Loew's, Warner Bros. and 20th Century to retain their theatre interests.

Resolution No. 5 relating to Paramount's recent acquisition of the Esquire Theatre in Chicago is one that should be pondered by public officials having responsibility in such matters, by the film companies, by exhibitors and by citizens who believe that the best way to insure public respect for the law is to insist upon the adequate and impartial enforcement thereof.

The new Attorney General, William P. Rogers, was Deputy Attorney General before his elevation to the vacancy created by the resignation of Herbert Brownell, Jr. The excerpt from his letter to an exhibitor indicates that he has been familiar with the policies of the Antitrust Division. Before going to the Department of Justice he was, according to *Who's Who*, a partner of the firm of Dwight, Royall Harris, Koegel & Caskey. Since that firm has represented 20th Century-Fox in certain matters, and Otto E. Koegel (who's biography recites that he is "counsel of several corporation associated with motion pictures") is the company's chief counsel, it is reasonable to assume that Mr. Rogers knows about the Paramount Case and the decrees entered therein.

At this time, however, there is no ground for assuring that he has personally taken part in the administration (we can't say "enforcement") of the decrees in recent years. It is our hope that, with his increased responsibilities, he will now personally see to it that the decrees in the Paramount Case are adequately and impartially enforced. It would be a sorry monument to his administration of the Department of Justice if during his incumbency the clock was turned back and the monopolistic conditions which led to the bringing of the Paramount Case were restored.

HARRISON'S REPORTS

Yearly Subscription Rates:

United States\$15.00
U. S. Insular Possessions. 16.50
Canada 16.50
Mexico, Cuba, Spain..... 16.50
Great Britain 17.50
Australia, New Zealand,
India, Europe, Asia 17.50
35c a Copy

1270 SIXTH AVENUE

New York 20, N. Y.

A Motion Picture Reviewing Service
Devoted Chiefly to the Interests of the Exhibitors

Its Editorial Policy: No Problem Too Big for Its Editorial
Columns, if It is to Benefit the Exhibitor.

Published Weekly by
Harrison's Reports, Inc.,
Publisher

P. S. HARRISON, Editor
AL PICOULT,
Managing Editor

Established July 1, 1919

Circle 7-4622

A REVIEWING SERVICE FREE FROM THE INFLUENCE OF FILM ADVERTISING

Vol. XXXIX

SATURDAY, DECEMBER 14, 1957

No. 50

TIME TO CALL A HALT

The recent steps taken by the organized exhibitors of the country to obtain reasonable clearance protection in favor of the theatres in the release of motion pictures to television is without question of vital importance to the immediate welfare of exhibition. Much more important, however, are the separate steps taken within the past week by the Theatre Owners of America and the Screen Producers Guild in urging that the distributors, for the good of the motion picture industry in general and themselves in particular, put an immediate halt to the sale of their feature films to television.

In a statement given to the trade press on Wednesday of this week, Ernest G. Stellings, president of the TOA, stated that his organization felt that the distributors' sale of pictures to TV "was the result of the failure to consider the consequences." He further declared that "it is shortsighted and economically unsound for producers and distributors to sell limitless box-office potential to a competitor for the amusement dollar—for the sake of an immediate gain."

Stellings added that TOA, to verify its conclusion that the sale of pictures to television is "economically unsound and detrimental to all segments of the industry," has retained the research and statistical services of Sindlinger & Co., and that the results of this research will be given to the distributors before the end of January.

Stellings expressed the hope that distribution will withhold any further sale of feature pictures to television until they have had the opportunity to study the facts that will be contained in the report to be presented next month, adding that TOA is "positive" that this report will "conclusively" substantiate the economic soundness of the organization's position.

Last week the Screen Producers Guild in Hollywood, following an extensive survey, issued a statement of policy in which it said that it "opposes the distribution of post-1948 pictures for exhibition on TV. It unqualifiedly rejects the fallacious argument that exhibition of these pictures is not harmful to the entire motion picture industry.

"It predicates its reasoning on the fact that even films made 15 or 20 years ago, and now showing on TV, are proving ruinous to a large segment of the exhibition industry. The Guild is convinced that the continuation of supplying films originally produced for theatrical release to TV is an imprudent and ill-advised practice, one which must inevitably do immeasurable injury to the motion picture and theatre industries, and cannot fail to do grave harm to those engaged in producing films directly for TV release.

"The Guild recognizes the inherent rights of all persons who have been associated creatively with these pictures in participating in whatever proceeds they may one day earn on the television screens, but it is of the firm opinion that it is in the best interests of all persons engaged in our industry that a concerted effort be made to bring about a halt of this suicidal method of distribution which is nothing more or less than a 'quick-buck' method of liquidation of valuable assets."

In our issue of May 19, 1956, this paper, under the heading, "Will It Prove To Be Fool's Gold?" stated that the many millions of dollars that have been and will be realized by the film companies on the sale of their old films to television will enrich their treasuries and delight their stockholders. But it warned that the end result may prove costly to the film companies because "the quick profits they are making now may be offset to a considerable extent by reduced earnings of their current and future product, which will have to compete against many of their fine old pictures that will be shown on television free of charge. And if the competition they are setting up forces more theatres out of business, the fewer outlets for their new product will further decrease their earnings and may very well bring disaster to the motion picture industry as a whole."

It gives this paper no pleasure to say that its prediction has thus far proved accurate, as evidenced by the statements of TOA and the SPG, nor is there anything to be gained by "I-told-you-so" comments. What the industry has to face is the unfortunate fact that nothing can be done to recall those films that already have been sold to television. It is a condition we must live with for the next year or two, combatting it as best as we can through a proper business-building program and through an orderly release schedule that will provide top pictures to the theatres on a year around basis.

What is sorely needed now, however, is something that will give a lift to the industry's dangerously low morale and give all concerned hope for the future. A fine start in that direction could be made if the major film companies would give thoughtful consideration to the urgings of TOA and the SPG. And a very definite "shot in the arm" for our sick industry would be for one or two of the film companies to come forth with unequivocal declarations that they recognize the folly of selling their feature films to TV and would henceforth keep their product away from that medium to protect their principal source of income—the motion picture theatres.

**"Peyton Place" with Lana Turner,
Hope Lange, Arthur Kennedy
and Lloyd Nolan**

(20th Century-Fox, Dec.; time, 162 min.)

Beautifully photographed in CinemaScope and De Luxe color, Grace Metalious' sensational and widely-read novel about the morals and manners of people in a small New England town emerges on the screen as an absorbing adult drama that should go over very well with the general run of audiences. Changes have been made in the screen story, which eliminates some of the book's characters and which modifies to a considerable extent episodes that were shockingly sexual and sordid. These changes, while having little effect on the basic outline of the tale, have made it more palatable as a motion picture entertainment even though it still involves its teen-aged and adult characters in sex, rape, suicide and murder. Moreover, in dealing with the worst and the best that there is in a cross-section of human beings who make up the population of a small community, the screenplay makes some of the principal characters somewhat more sympathetic than they were in the book. It is not a pleasant story, but it grips one's attention the whole time it is on the screen, thanks to the sensitive direction and the effective acting of the capable cast.

A brief synopsis cannot do justice to the lengthy story, which centers mainly around two teen-aged girls and their families who live on opposite sides of the tracks, and around the effect their problems have on themselves, their intimate friends and the whole community. Hope Lange, one of the girls, lives in a miserable shack with Scotty Morrow, her little brother; Betty Field, her worn and unhappy mother; and Arthur Kennedy, her brutish, slovenly stepfather, who is constantly drunk. Diane Varsi, her best friend, lives in the better part of town with Lana Turner, her mother, an attractive widow who owned a dress shop and who reacts coldly to the well-meaning romantic advances of Lee Philips, a handsome stranger, who had just arrived in town to become the new high school principal. The first half of the picture revolves around the adolescent activities and romances of Hope, Diane and other teen-agers, and concentrates on the hatred that Hope feels for her lazy stepfather and on the conflict between Diane and her mother, who watches over her like a hawk lest she become involved in something sordid. The story takes a strong dramatic turn in the second half when Hope returns from a high school dance one night and is overpowered and raped by her despicable stepfather. Discovering that she is pregnant, the unhappy girl appeals to Lloyd Nolan, the town's kindly and understanding doctor, who performs an abortion on her but records the operation as an appendectomy. Furious, Nolan confronts Kennedy with his crime and, under threat of exposure, obtains a written confession from him and forces him to leave town immediately. Although Nolan assures Hope and her mother that he will keep the matter secret, the shocked Miss Field ends her sorrow by committing suicide. Meanwhile Diane becomes estranged from her mother who, in an argument concerning her unwarranted suspicious over the girl's morals, cruelly reveals that she herself had never been married and that Diane is her illegitimate child. Diane leaves home

to make a life for herself in New York as a writer. In the months that pass, Hope, left alone with her little brother, obtains employment in Lana's store. Her new-found happiness is disturbed one night when Kennedy, who had joined the Navy, unexpectedly returns and tries once again to attack her. She kills him in a vicious struggle and, with the aid of her brother, buries the body behind the shack. When the Navy starts checking on Kennedy's whereabouts, Hope breaks down and admits her crime but does not disclose the reason for it. She is brought to trial, and the case against her becomes so strong that Nolan, despite her objections, takes the witness stand and exposes Kennedy as a rapist, endangering his own reputation and career by admitting that he had performed an abortion on Hope. She wins an acquittal as a result of Nolan's testimony, a verdict that wins the hearty approval of all the townspeople, most of whom assure both Nolan and Hope that they have no reason to feel any shame. Hope's horrifying experience serves also to bring about a tearful reconciliation between Diane and Lana, who by this time had fallen deeply in love with Phillips and had a new outlook on life.

Linked to the main story are several interesting by-plots. One concerns the dissatisfaction of Leon Ames, a wealthy mill owner, when Barney Coe, his son, marries Terry Moore, a flashy girl with a dubious reputation, and the better understanding that develops between Ames and Terry when Coe, drafted for service overseas, is killed in action. Another by-plot concerns the touching disillusionment of Mildred Dunnock, a beloved high school teacher, when she fails to win the appointment as the new principal. A third by-plot centers around the psychological effect an over-possessive mother has on Russ Tamblyn, who falls in love with Diane, and the manly change that takes place in him when he is drafted into the Army and gets away from his mother's apron strings.

It was produced by Jerry Wald and directed by Mark Robson from a screenplay by John Michael Hayes.

Adult fare.

**"Wild Is the Wind" with Anna Magnani,
Anthony Quinn and Anthony Franciosa**
(Paramount, February; time, 114 min.)

Bolstered by a trio of stars whose talents assure and deliver strong dramatic performances, "Wild Is the Wind" offers earthly adult entertainment of a type that should go over well in most situations. Its best reception, however, is likely to be registered where discriminating ticket-buyers predominate, for its story of passionate love and adultery in an Italian family on a Nevada sheep farm grips one's attention mainly because of the superb acting, which overcomes the simple and obvious plot. Fiery Anna Magnani, making her first appearance in an American film since winning an Academy Award, once again displays her fascinating versatility in a role that allows her to run the gamut of emotions, ranging from the highly dramatic to low comedy and devastating pantomime. Anthony Quinn, who, too, is an Oscar winner, comes through with another perceptive characterization as the wealthy but basically peasant

sheep farmer, who marries Miss Magnani, the sister of his dead wife. Anthony Franciosa, whose popularity is rising fast, turns in a sensitive portrayal as Quinn's trusted assistant, whose involvement in a passionate affair with Miss Magnani precipitates the story's tempestuous climax. Although the photography is in black-and-white, it brilliantly captures the natural beauty of the outdoor backgrounds. The sequences depicting the capture of a wild horse with the use of old tires, and the different phases of sheep farming, including the actual birth of a lamb, are highly interesting:—

Quinn, a wealthy Nevada sheep rancher and a sorrowing widower for many years, marries Anna, his dead wife's sister, whom he brings from Italy. Anna is warmly welcomed to the household by Dolores Hart, Quinn's daughter; Joseph Calleia, his elder brother; Lili Valenty, Calleia's wife; and Franciosa, Quinn's trusted assistant, whom he treated like his own son. Quinn does all he can to make Anna happy and she willingly responds to his love and affection, but trouble looms between them when Quinn, because of a conscience-stricken memory of his treatment of his dead wife, calls her by her sister's first name every time he gets excited or drunk. Anna soon begins to feel that she is living in the shadow of a ghost, existing in her husband's eyes, not as herself, but as her dead sister. In her restlessness and unhappiness, Anna becomes aware of a strong mutual physical attraction that had grown up between herself and the younger Franciosa, and when Quinn leaves the ranch on a business trip she turns to the young man in an urgent need for love. Completely consumed by her passionate love for Franciosa, Anna gives herself to him and decides to leave the ranch with him after Quinn returns. Quinn, arriving from his business trip, catches them in an embrace and beats up the guilty Franciosa who makes no effort to defend himself. Anna scornfully tells Quinn that she had decided to leave him for Franciosa, but her world falls apart when the young man rejects her and departs from the ranch. Heartbroken, she heads for an airport to await passage to Italy. Meanwhile Calleia suggests to the brooding Quinn that he go after Anna, warning him that for his own happiness he must be less selfish and more understanding and tolerant of others. Heeding his brother's advice, Quinn rushes to the airport and induces the grateful to Anna to return with him to the ranch to make a new start in life.

It was produced by Hal B. Wallis and directed by George Cukor from a screenplay by Arnold Shulman, based on a story by Vittorio Nino Novarese.

Strictly adult fare.

"The Dalton Girls" with Merry Anders, Penny Edwards and John Russell

(United Artists, December; time, 71 min.)

Although the story itself is no different from most western melodramas in which the principal characters rob banks, hold up stagecoaches and shoot to kill, this one should find favor with the action-loving fans because it has a novel twist in that the members of the outlaw gang are women, daughters of one of the notorious Dalton brothers. Thanks to the skillful direction, the acts of the different characters are be-

lievable, and there is hardly a dull moment because the action is fast and exciting all the way through. A romance is worked into the proceedings for good measure. The photography is good:—

Merry Anders and Lisa Davis, daughters of one of the Daltons, arrive at the mortuary of Glen Dixon to claim the body of their outlaw father, who had been killed in an attempted holdup. Dixon attempts to assault Merry and she kills him in self defense. The two girls flee from the mortuary and, from then on, become outlaws, robbing and even killing whenever necessary. Both are eventually joined by Penny Edwards and Sue George, their younger sisters. The renegade girls, headed by Merry, cleverly and successfully execute several holdups, one of which involves a stagecoach on which John Russell, a handsome gambler, is a passenger and victim. When their stolen funds run low, the girls decide to try their luck in a gold-mining boom town, where they successfully rob the bank and at the same time inadvertently involve Russell in the holdup. Russell eventually tracks the girls to another town where Merry and Lisa had established themselves as hostesses in a saloon while Penny and Sue holed up in a house on the edge of town. Russell, who had fallen in love with Penny, urges her to give up the outlaw life, but she doubts his sincerity when, under threat of exposure, he forces the girls to give him \$6,000 to participate in a high-stakes poker game. Merry gives him the money but immediately sets up a plan to rob the players. The scheme succeeds, but, before the girls can make a getaway, a detective who had been searching for them arrives on the scene and starts firing, killing Sue. A gun battle ensues between the remaining girls and the town's citizens. When Lisa, too, is killed and Penny wounded, Merry surrenders and hysterically blames herself for the tragic ending. As Merry is led away by the detective, Russell gently picks up the stunned Penny and walks down the street.

Howard W. Koch produced it and Reginald Le Borg directed it from a screenplay by Maurice Tombragel, based on a story by Herbert Purdum.

Unobjectionable morally.

"This Is Russia!"

(Univ.-Int'l, January; time, 67 min.)

This is a feature-length documentary film of life behind the Iron Curtain, photographed by Sid Feder, a former newspaperman and world traveler, during a seven-month, 20,000-mile tour of the Soviet Union. Photographed partly in Eastman color, sepia and black-and-white, the camera work is obviously amateurish, but its unusual glimpses of life in Russia, both in the large cities and rural areas, has a fascinating quality and for that reason the film could get by as a supporting feature. It is a natural for newsreel theatres. Among the better known places photographed are Moscow, Kiev, Leningrad and Yalta, including such aspects of Soviet life as department stores, food shops, a fashion show, collective farms and street and subway scenes. Most of the commentary, which is narrated by Carey Wilson, who coproduced the film with Mr. Feder, has been given an ominous tone suggesting mysterious reasons behind many of the things seen on the screen, but what is said is not backed up by what is shown.

TOLL TV COMMITTEE LAUNCHES NEW CAMPAIGN

Reaffirming its original objective of seeking Congressional aid to ban and outlaw the use of the free air waves by "grasping monopolists," the Joint Committee on Toll TV met in New York on Monday of this week and decided once again to organize a nationwide grass roots campaign so that every legislator will be urged by his constituents to support and vote for bills presently being contemplated by Senators Thurmond and Langer and Congressmen Celler and Harris.

According to a press release issued by the Theatre Owners of America, the plan of procedure is to have the Joint Committee concentrate its efforts toward the state organizations of all exhibitor groups and through them induce every member of Congress to get behind a banning bill.

The press release further stated that every one present at the meeting opposed Cable TV and that representatives of National Allied, Metropolitan Motion Picture Theatres Association and the Independent Theatre Owners Association agreed to take this matter up with their respective boards for whatever action they deemed expedient. TOA, at its recent Miami convention, adopted a resolution condemning all forms of Pay TV.

Insofar as Cable TV franchises are concerned, the plan is to oppose them locally, as is presently being done in San Francisco and Los Angeles "with much success." The press statement added that the campaigns and the reasons for objections to issuances of franchises soon will be in the hands of all local exhibitors and community-minded organizations.

The Committee also contemplates production of a film that will, through questions and answers, point up the issues and sentiments of Toll TV and will be distributed to all civic clubs and organizations wherever requested.

To finance the new campaign, a drive for funds will be instituted shortly, with exhibitors asked to make contributions based on the seating capacity of their theatres. It is requested that contributions be sent to the Joint Committee on Toll TV, c/o Philip F. Harling, 1585 Broadway, New York 36, N. Y. The rates set are as follows: Up to 500 seats, \$7.50; up to 750 seats, \$11.25; up to 1,000 seats, \$18.75; up to 2,500 seats, \$37.50; over 2,500 \$75.00. For drive-ins the same rate applies to 300 cars, 500 cars, 600 cars and over 600 cars. At no time would a drive-in contribute more than \$37.50.

In addition to Trueman T. Rembusch and Harling, the co-chairmen, those present at the dinner meeting included Mike Alperin, Joseph Alterman, Julian Brylawski, Edward L. Fabian, Emanuel Frisch, Julius Gordon, George Kerasotes, Herman Levy, Harry Mandel, A. F. Myers, William Namenson, Harold Newman, John Phillips, Eugene Picker, Al Pickus, Ernie Sanders, Leslie Schwartz, Wilbur Snaper, Ernest G. Stellings and Sol Strausberg.

The banning of Toll TV is of such prime importance to every exhibitor that it should not be necessary to urge any of them to not only support the campaign but also contribute their share toward financing it.

HOW TO MAKE A TV STATION BEHAVE

The problem of combatting television stations that mislead the public into believing that they are offering motion pictures of recent vintage was answered partly this week by Warner Brothers, which issued a statement to the effect that none of its post-1949 pictures is available to WKRC-TV in Cincinnati or to any other television station. A misleading impression was created by billboards recently posted with 24-sheets by WKRC-TV.

According to the Warner statement, the WKRC-TV billboard advertisements are being removed by the station at the insistence of the motion picture company, and the TV station also has agreed to inform the public of the actual facts by means of newspaper advertising and air announcements.

Although the terse Warner statement did not reveal any other facts concerning this matter, it is quite apparent that WKRC-TV must have been vulnerable to a suit for damages. Otherwise, it would not go through the expense and embarrassment of removing its posters and informing the public of the truth concerning the pictures it is televising.

If other film companies will follow Warners lead in this matter, it would put a serious crimp in the competitive warfare television is carrying on against the theatres and it would help greatly to dispel the public's mistaken belief that most, if not all, current motion pictures will be shown on television.

"BRIGHTER" PRINTS FOR DRIVE-INS

Drive-In operators throughout the country owe a vote of thanks to the producing company of Hecht-Hill-Lancaster for doing something about their long-standing complaint that the low-key, artistic photography of many films loses clarity and is almost indistinguishable when shown under a normal moonlit sky.

To overcome this problem, Harold Hecht, president of H-H-L, has announced that starting with "Run Silent, Run Deep," which stars Clark Gable and Burt Lancaster, and which will be released through United Artists, his company will purchase an extra 100 specially processed prints, which will be ear-marked for drive-in theatres. These special prints will be "brightened" by the film laboratories to give outdoor theatre audiences a perfect picture.

Pointing out that there are some 4,500 drive-in theatres in the country, Hecht stated that "the additional cost of the extra prints is well worth the expense if we can help sustain and maintain the tremendous audiences attending these outdoor theatres."

Drive-in operators throughout the country have reacted enthusiastically to this announcement. Typical of their comments is the statement of R. A. Edmundson, Jr., vice-president and general manager of the Dixie Drive-In Theatres, Atlanta, Ga., who said: "There are not words readily at our disposal to express our appreciation to Mr. Hecht and the H-H-L company for the solution of a problem which has jeopardized our drive-in audiences. Let us hope all the other companies will follow suit."

This paper feels confident that the great majority of drive-in operators will heartily endorse the sentiments expressed by Mr. Edmundson.

HARRISON'S REPORTS

Yearly Subscription Rates:

United States\$15.00
U. S. Insular Possessions. 16.50
Canada 16.50
Mexico, Cuba, Spain..... 16.50
Great Britain 17.50
Australia, New Zealand,
India, Europe, Asia 17.50
35c a Copy

1270 SIXTH AVENUE

New York 20, N. Y.

A Motion Picture Reviewing Service
Devoted Chiefly to the Interests of the Exhibitors

Its Editorial Policy: No Problem Too Big for Its Editorial
Columns, if It Is to Benefit the Exhibitor.

Published Weekly by
Harrison's Reports, Inc.,
Publisher

P. S. HARRISON, Editor
AL PICOULT,
Managing Editor

Established July 1, 1919

Circle 7-4622

A REVIEWING SERVICE FREE FROM THE INFLUENCE OF FILM ADVERTISING

Vol. XXXIX

SATURDAY, DECEMBER 21, 1957

No. 51

THE BARTLESVILLE EXPERIMENT

Those who have been advocating toll-TV and cable theatres will derive little comfort from the results attained thus far in the Bartlesville experiment with telemovies, which is nearing the end of its fourth month of operation and which does not seem to be doing too well, according to an informative report in the December 17 issue of *Motion Picture Daily*.

That the results are not too happy is indicated by the fact that Phil Hayes, manager of the telemovies project and of the two outdoor and two indoor theatres owned by Video Independent Theatres, which is conducting the experiment, tendered his resignation this week after an association of 19 years with the circuit. Hayes stated that he had resigned because of "policy differences" in the operation of the cable theatres but he did not elaborate on these "differences."

The report adds that, at its peak, the list of telemovie subscribers in Bartlesville totaled 650 and that it has now dropped below the 500 mark, with the decrease attributed to patrons moving to new locations and to dissatisfaction and disinterest on the part of others. Moreover, promotional activities have been curtailed, and the film programs announced for December "indicated a lessening of producer-distributor interest in supplying product for the home TV system."

"Ex-subscribers," continued the report, "attributed their cancellations to poor programs, 'mechanical difficulties' and to the cost (\$9.50 per month). Several new subscribers questioned stated they like the service and will try it at least for a couple of months."

Elsewhere in the report it is stated that the project's officials have stopped an all-out advertising campaign about the middle of November and apparently are not making a further direct drive to build up their subscriber lists.

Pointing to the fact that some of the programs this month are made up of second grade features, the report states that "a sampling of 15 subscribers that were contacted do not like the change in fare and indicated that they would not continue the service after January 1." Two of the 15 said that they would wait until examining the January film programs before cancelling.

It is further stated in the report that a Video circuit official declined to comment on the operational cost of the home system and whether or not it is making a profit. That it must be operating at a considerable loss is indicated by statements that at least 1,620 subscribers are needed in Bartlesville to put the project on a profitable basis.

Up to now exhibitor interest in cable theatres has been confined to applications for franchises in various localities, and in the great majority of cases such applications have been made as protective measures against possible outside competition. While many of the franchise applicants have been checking into the costs of equipment and the stringing of coaxial cables, none, to the knowledge of this paper, have gone so far as to make any investments pending some indication of favorable public acceptance of telemovies in Bartlesville. From the disappointing results to date, it is doubtful if any one will rush into such a project, at least insofar as small cities are concerned.

Paramount's experiment with Telcimeter in Palm Springs, California, proved to be a flop in 1953 and it now seems as if the Bartlesville experiment is headed for the same fate.

LENDING MORE THAN LIP SERVICE

Last week, Edwin Silverman, the veteran Chicago exhibitor and head of the Essaness theatre circuit, created quite a furor within the trade by coming forth with a gloomy prediction that all the major Hollywood studios, with the possible exception of one, would close within the next six months.

Many prominent industryites promptly and justifiably branded Silverman's downbeat prophecy as irresponsible, and most were incensed over the fact that he called a press conference of lay reporters to deliver his rash pronouncement, which was widely publicized in the nation's press to the detriment of the industry as a whole.

Most of the top executives who took Silverman to task expressed confidence in the future of the industry, and foremost among them was Spyros P. Skouras, president of 20th Century-Fox. But unlike many industry executives who back their expressions of confidence with no more than lip service, Skouras this week provided concrete evidence of his unwavering faith in the present and future outlook of the

Continued on back page)

HARRISON'S REPORTS extends to its subscribers and readers Greetings of the Season

"A Farewell to Arms" with Jennifer Jones, Rock Hudson and Vittorio De Sica

(20th Century-Fox, December; time, 159 min.)

Marked by a brilliant production and by superb performances, this screen presentation of Ernest Hemingway's classic love story of World War I has been fashioned into a powerful and absorbing dramatic film. The story was made once before by Paramount, in 1932, with Helen Hayes and Gary Cooper in the leading roles, but this David O. Selznick version is without question far superior, for it has been produced on an epic scale and is further enhanced by CinemaScope and DeLuxe color. Moreover, this version is more faithful to the book. Like the earlier version, however, it is strictly an adult entertainment, relentless in its tragedy as it depicts the unconventional but stirring romance between an American ambulance driver and a British nurse who fall deeply and passionately in love with each other during the war. Jennifer Jones is excellent as the heroine, and it is the intensity of her fine performance that gives the picture its strong dramatic power. Great sympathy is felt for her because of the genuineness of her love, and one follows her fate with interest to the very end. The sex angle has been handled in good taste and does not become offensive because one is made to feel the sincerity of the love between Miss Jones and Rock Hudson, whose fine portrayal as the ambulance driver adds much to the poignancy of the tale. The action is filled with strong dramatic situations throughout, one of the most powerful being the sequence in which Miss Jones is depicted as undergoing excruciating labor pains prior to giving birth to her illegitimate child. These scenes are at once painful and fascinating to watch. The closing scenes, where Miss Jones dies after a Caesarean operation, will stir one's emotions. Not the least of the picture's assets are the spectacular war scenes in which thousands of extras portray Italian soldiers and civilians. All this has been beautifully photographed in the Italian Alps to achieve authenticity of background, and the scenes of men, equipment and animals struggling up and down towering and winding mountain roads are awesome. And the horrors of warfare are depicted in thrilling though gruesome fashion, what with bursting shells creating wholesale havoc, decimating buildings, killing men and inflicting hideous, gaping wounds on quivering human flesh. The sad retreat of the Italian forces has been staged masterfully, and the situations in which Hudson escapes from an unfair court martial during the retreat in order to find Miss Jones is exciting and suspenseful. A most compelling performance is turned in by Vittorio De Sica as a lusty but compassionate Italian doctor who breaks under the strain of caring for the wounded and who is executed under appalling circumstances. Except for one extremely funny sequence where Hudson, suffering from a leg wound, is carried into a hospital by two clumsy ambulance attendants, there is little comedy relief:—

Hudson, an American who had joined the Italian Ambulance Service, is attracted to Jennifer, a British nurse stationed in Italy, who was sorrowing after a sweetheart killed in action. He arranges a date with her on the eve of his being dispatched to the front, and she gives herself to him in a moment of compassion. They fall deeply in love and he promises to return to her. Arriving at the front, Hudson is wounded in the leg by a bursting shell and returned to an American hospital in Milan. Learning of his

whereabouts, Jennifer manages to be assigned to the hospital, where she cares for him and secretly becomes his mistress while he is convalescing. Hudson wants to marry her, but she declines because, as his wife, she would be sent home by the authorities and would be kept apart from him until after the war. One day Mercedes McCambridge, the vindictive head nurse, catches them together. She dismisses Jennifer and sees to it that Hudson is ordered back to the front. In the events that follow, Hudson gets caught up in the horrors of a retreat, and is unjustly arrested and accused of being a traitor when he is compelled to abandon his ambulance. To avoid execution, he makes a daring escape from a field court martial and manages to locate Jennifer, who had rented an isolated resort villa to await her baby. Jennifer, worried lest Hudson be caught as a deserter, persuades him to escape with her to Switzerland in a rowboat. There, they live an idyllic existence while waiting for the baby to be born, and she again refuses Hudson's offer to marry her, this time because a wedding ceremony, in her obvious condition, would be embarrassing. In due time she goes to a local hospital to have her baby and suffers severe labor pains. Oscar Homolka, the doctor, finds it necessary to perform a Caesarean operation in order to relieve her. The baby is born dead, and Jennifer herself dies in Hudson's arms after a succession of hemorrhages, leaving her dazed and heartbroken lover alone.

It was produced by David O. Selznick and directed by Charles Vidor from a screenplay by Ben Hecht.

Adult fare.

"Legend of the Lost" with John Wayne, Sophia Loren and Rossano Brazzi

(United Artists, December; time, 109 min.)

It is not likely that this romantic adventure melodrama, photographed in Technirama and Technicolor, will win critical acclaim, but it has ingredients that are highly exploitable and that should make it a commercial success, particularly because of the all-out exploitation campaign that United Artists is putting behind it. Foremost of the saleable ingredients, of course, are the box-office names of John Wayne, Sophia Loren and Rossano Brazzi, who are ideally cast as the principals in a tale that is a turbulent mixture of sex and action, centering around a search for a lost city and treasure in the Sahara Desert. As an entertainment it should go over pretty well with the general run of audiences, but those who are discriminating probably will look upon it as a commonplace adventure story, one that lacks realism, conviction and, consequently, dramatic force. Wayne makes the most of one of his typical he-man roles — a hard-drinking adventurer and desert guide, but Brazzi is not too convincing as a God-fearing European who hires Wayne to help locate the lost city and who goes berserk when they reach their goal. Miss Loren is as sensual and sultry as ever as a desert wench who becomes regenerated and finds true love with Wayne after first favoring Brazzi. Most of the action was filmed in Libya, and the fine color photography vividly brings out the beauty of the desert backgrounds:—

Arriving in Timbuctoo in search of a guide to take him into the Sahara Desert, Brazzi, a handsome European, is victimized by Sophia, a native girl with a shady reputation, who steals his watch. Kurt Kasznar, the Prefect of Police, recovers the timepiece, but the gentle Brazzi refuses to press charges against the grateful Sophia. Through Kasznar, Brazzi meets

Wayne and hires him as a guide for a period of ten weeks without revealing his purpose. Prior to their departure, Brazzi, apparently a God-fearing man, convinces Sophia that she should try to change her way of life. Shortly after the two men head into the desert, Sophia follows them and, with devotion in her eyes for Brazzi, begs to be taken along. Wayne furiously rejects the idea and she attacks him like a wildcat. When Brazzi agrees to take her, Wayne decides to quit. Brazzi then informs Wayne that the purpose of the safari was to search for the lost city of Ophir, which vanished two thousand years previously, and which had been found by his father, a missionary, who had perished there after finding hidden treasure in the ruins. Wayne agrees to stay on when Brazzi offers him a third of the treasure, which he hoped to find through clues in his father's letters. The arduous trek is marked by conflicts between the two men, including a vicious fight when Brazzi seeks to protect Sophia from Wayne's unwanted advances. When they finally come upon the ruins, they find the skeleton of Brazzi's father under circumstances that make it plain that he had died in a fight with his guide over a woman. This disclosure shocks Brazzi, who worshipped his father as a saint. His mind becomes unbalanced and, after locating the treasure, he tries to ravish the shocked Sophia, who is rescued by Wayne. Completely beserk, Brazzi disappears during the night, taking along the donkeys, the supplies and the treasure. Both Sophia and Wayne start out after him on foot and, after a torturous trek of many days without food or water, finally come upon Brazzi half dead and delirious. In a climactic fight, Brazzi stabs Wayne only to be shot dead by Sophia. Resigned to die on the desert with the man she had learned to love, Sophia reacts joyfully when a camel caravan appears on the horizon and riders hurry to their rescue.

It was produced and directed by Henry Hathaway from a screenplay by Ben Hecht. Adult fare.

"The Admirable Crichton"
with an all-British cast

(Columbia, rel. date not set; time, 94 min.)

Based on J. M. Barrie's famed 50-year-old play, this is an amusing British-made period comedy of manners, photographed in Technicolor. It is a light-hearted entertainment that pokes gentle fun at British class-consciousness as practiced by the aristocracy in the early 1900's, and as such no doubt will find its best reception in theatres that cater to class moviegoers, who will appreciate the humor that stems from the levelling of classes due to circumstances. It might get by as a supporting feature elsewhere, except in situations where action fans predominate. The performances are engaging, but as in most British films the players are relatively unknown in this country. The production values are fairly lavish.

Set in the year 1906, the story depicts Cecil Parker as a well-endowed British aristocrat whose radical ideas of social equality are opposed, not only by his three grown daughters, but also by Kenneth More, his very proper butler. When one of his daughters becomes involved with the police, Parker decides to take the family on a six-month yacht cruise until the scandal dies down. They are accompanied by More and Diane Cilento, a cockney maid, as well as two aristocratic suitors of the girls. The ship is wrecked during a storm but all manage to reach a desert island safely. More proves to be the only one who can cope with the hardships of the emergency, and the aristocrats

acknowledge him as their leader. They become his servants and try to outdo one another in catering to his wishes. They learn to be useful and lead a care-free life for two years, during which time one of the daughters falls in love with More. Their plans to marry are interrupted when a ship appears on the horizon and rescues them. Back in London, the aristocrats revert to their former personalities and More once again becomes their proper butler. The daughter, still deeply in love with More, wants to marry him, but to preserve the family honor he leaves his position and takes Diane along as his bride.

It was produced by Ian Dalrymple and directed by Lewis Gilbert from a screenplay by Vernon Harris. Family.

**"The Girl Most Likely" with Jane Powell,
Cliff Robertson and Keith Andes**

(Univ. Int'l, February; time, 98 min.)

A pleasing romantic comedy, with plentiful singing and dancing. Photographed in Technicolor, the story itself is slight, but the action, which centers around a romantic-minded girl who falls in and out of love with three men, is amusing throughout. The musical numbers, too, are diverting, and in addition to being tuneful they have been staged in imaginative fashion against a variety of colorful backgrounds. Jane Powell, whose singing is as delightful as ever, is pert and pretty as the heroine whose dream of marrying a wealthy young man is about to come true when she suddenly realizes that she is truly in love with a lowly mechanic. The entire cast is youthful, and all perform well. It is an RKO production being released through Universal:—

Jane, living with her folks at Balboa Beach, California, is being dated by Tommy Noonan, a real estate salesman, who considers himself practically engaged to her. But Noonan is forgotten when Jane watches a palatial yacht owned by Keith Andes, a wealthy playboy, sail up the bay. Scheming to meet him, Jane dives into the bay and is rescued by Cliff Robertson, a mechanic, who unintentionally leads her to believe that he is Andes. After dating her, Robertson soon dispels Jane's illusion, but they enjoy the evening and her reaction to his kisses leads him to believe that he and Jane are now engaged. The following day Robertson encounters Noonan, who mistakes him for a live prospect and insists that he bring along his girl-friend to look at a beautiful home. Noonan is shocked when he discovers that Jane is Robertson's girl. To get even, he abandons them far from home. Later, they find the tipsy Andes floundering in the surf. While Robertson goes for help, Andes dates Jane for the following day and then takes her home. Robertson, waiting for her, realizes that she had captured the rich playboy. Aboard his yacht, Andes persuades Jane to visit Tijuana with him, but when she returns home that evening, Noonan and Robertson remind her that she is engaged to them. Jane, however, chooses Andes and arranges for the wedding ceremony to take place aboard his yacht. Everyone attends and the last person to kiss her goodbye is Robertson. His kiss leaves her in total ecstasy, such as his first kiss. Realizing that she cannot go through with the marriage to Andes, she kicks off her shoes and dives into the bay to be "rescued" once again and finally by Robertson.

Stanley Rubin produced it and Mitchell Leisen directed it from a screenplay by Devery Freeman. Family.

business by announcing that his company for 1958 will increase its previously announced schedule of 60 releases to a revised total of 65, and that an additional \$5,000,000 has been allocated to bring the production budget total up to an unprecedented \$65,000,000. Of the total of 65 pictures, 28 will be provided by Regal Films.

Addressing his company's executives at an annual dinner gathering on the coast, Skouras stated:

"It is my honest opinion that the eyes of the whole industry are focused on us at this time of tension. We must reverse the downward trend—and we shall.

"Regardless of competition from free entertainment media or the difficulties resulting from economic and social conditions in general, really fine entertainment in the form of motion picture plays always have and always will draw huge audiences to the theatres. We have irrefutable proof of this in the business that 'Peyton Place' is doing despite crippling transit strikes and the usual pre-Christmas slump."

The courage and optimism Spyros Skouras always has displayed in times of adversity is nothing short of inspiring. What a wonderful and progressive industry we could have if other top executives, who are inclined to retrench at the slightest setback, were endowed with his qualities.

ARE THEY TALKING IT TO DEATH?

The industry's proposed business building and public relations campaign, which has been in the discussion stage for more than one and one-half years, was discussed once again this week at a meeting of top executives of the producing and distributing companies.

At the close of the meeting, presided over by Eric Johnston, president of the Motion Picture Association of America, it was stated in a press release that "much favorable progress had been made and it seemed certain that a final decision would be reached by next week." According to the press release, most of the meeting was devoted to discussion of the procedures necessary to activate the campaign, which contemplates a budget of \$2,800,000, to be raised jointly by exhibition and production-distribution.

Following the meeting, Johnston issued a statement in which he extolled the producer-distributors for their "unmistakable and abiding confidence" in the future of the industry; decried those who have "rushed into print reciting dirges over the industry"; and paid tribute to all who have helped to bring the business-building proposal to the present stage.

It is no credit to the top men in production and distribution that this business-building plan, which has long been the one big need of the industry to increase theatre attendance, has been in the discussion stage for more than twenty months. This paper, agrees with Johnston that preparations for such an all-industry campaign is "a long and arduous task," but in view of the continuing depressed state of the industry, it is a crying shame that so many months have been permitted to slip by without the program being put into effect.

The Theatre Owners of America, whose big circuit members undoubtedly will provide the major portion of exhibition's share of the financing, has notified

the producer-distributors that they are prepared to go ahead with the program, including the pledging of funds. National Allied is still waiting for an outline of a specific national program before committing itself.

Since receiving TOA's approval two weeks ago, the producer-distributors have held several meetings but have still to reach a final decision. It is now hoped that this final decision will be reached next week. Whether it will be a favorable one remains to be seen, for, even though Johnston has made no admission, it is generally known that several of the MPAA member companies are now opposing the idea.

A WELCOME PLEDGE

James D. Nicholson and Samuel Z. Arkoff, president and vice-president of American International Pictures, have sent letters to Ernest Stellings, TOA's president, and Julius Gordon, president of National Allied, firmly pledging that their company will not sell its pictures to television for a period of at least ten years after release, if at all.

Messrs. Nicholson and Arkoff are to be commended for being "devoted to the concept of motion pictures for theatrical exhibition." Exhibitors should show their appreciation in the form of playdates.

WRITE FOR MISSING COPIES

Because of the Holiday rush, one or two of your copies of HARRISON'S REPORTS may have been lost in the mails.

Look into your files and if you find the copy of any issue missing, write to this office and it will be sent to you free of charge. A sufficient number of copies of many back issues is kept in stock for just such a purpose.

THE KIND READERS

Dear Sirs:

I have very much pleasure to inform you that I am back in the business again.

I find it very difficult to carry out my business successfully without your magazine, for which I was a subscriber in Stanthorpe (Queensland) for over 15 years.

So please send me, if possible, the back issues of your magazine from July 1, 1957. — *Chris Sourris, Embassy Theatre, Valley, Queensland, Australia.*

* * *

Gentlemen:

We have been taking your paper for years and value it above all other trade papers. — *Frank P. Dittrich, Lyric Theatre, Endicott, N. Y.*

* * *

Gentlemen:

Once again, may I express our great appreciation for the services of your excellent REPORTS. We count on them so much! — *Sister Helene, Convent of the Good Shepherd, Chicago, Ill.*

* * *

Gentlemen:

We rely to the greatest extent upon your reviews of pictures, and merely not what other reviewers have to say about them. Thank you. — *J. E. McWilliams, Home and Portage Theatres, Portage, Wis.*

HARRISON'S REPORTS

Yearly Subscription Rates:

United States\$15.00
U. S. Insular Possessions. 16.50
Canada 16.50
Mexico, Cuba, Spain..... 16.50
Great Britain 17.50
Australia, New Zealand,
India, Europe, Asia 17.50
35c a Copy

1270 SIXTH AVENUE

New York 20, N. Y.

A Motion Picture Reviewing Service
Devoted Chiefly to the Interests of the Exhibitors

Its Editorial Policy: No Problem Too Big for Its Editorial
Columns, if It is to Benefit the Exhibitor.

Published Weekly by
Harrison's Reports, Inc.,
Publisher

P. S. HARRISON, Editor
AL PICOU, Managing Editor

Established July 1, 1919

Circle 7-4622

A REVIEWING SERVICE FREE FROM THE INFLUENCE OF FILM ADVERTISING

Vol. XXXIX

SATURDAY, DECEMBER 28, 1957

No. 57

GOING BY DEFAULT

(Editor's Note: The unhappy state of the motion picture industry is the subject of the following perceptive bulletin issued this week under the above heading by Abram F. Myers, National Allied's board chairman and general counsel. HARRISON'S REPORTS is reproducing the full text of Mr. Myers' remarks in the belief that his constructive suggestions on what is needed to boost morale and combat the gloom and uncertainty that now grips the industry should be required reading for every one who depends on the motion picture business for his livelihood.)

In no other major industry has morale sunk so low as in the motion picture industry at this crucial hour. It would not be so bad if knowledge of this consternation were confined within the industry. Unfortunately, industry members have vied with one another in shouting it from the rooftops. The result is that newspapers and commercial journals have accepted these jeremiads at face value and are predicting the industry's early demise. When those most concerned have abandoned hope, outsiders cannot be expected to retain confidence in the business.

There is no lack of opinion among industry members as to the reasons for the impending collapse of this once great industry. Actually the causes are few and easy to identify. Some of them will be dealt with in this bulletin. Certain spokesmen, in their panic, have tried to extend the blame to events which have no possible bearing on the debacle. They even point to the requirement that this industry in common with all others must conform to the law of the land. This amounts to asserting that the motion picture business can flourish only on the shady side of the law. Interested observers must be shocked by the implications of the demands that the decrees in the Paramount Case be junked and that the monopolistic practices condemned by the Courts be restored.

Such preposterous assertions can serve only to increase the prevailing confusion of thought and paralysis of action both within the industry and without. They interfere with the clear thinking and decisive action that should characterize the industry in these parlous times. What a pity that all information emanating from industry sources cannot be forward looking and feature major steps being taken to turn the tide and save the business. How much better our position would be if all publicity reflected an iron determination to restore the business to the eminence it enjoyed only a short while ago. So far as outsiders can discern, those in charge of the several industry branches have abandoned hope and decided to let the business go by default.

This is doubly puzzling to outsiders who through the years have come to regard the motion picture industry as a shining example of American enterprise, resourcefulness and competence. How much more in keeping with the American spirit it would be if all industry publicity featured a purpose by all elements to close ranks and fight to restore the industry to greatness. In addition to the thousands of industry members, there is a vast army of influential persons with a stake in the business—landlords, creditors, suppliers, etc.—who could be expected to join in the fight if they could be persuaded there is something left to fight for. Much of the public apathy toward the films is due to the prevailing idea that the business is washed up. Nobody cheers a fighter after his handlers have thrown in the sponge.

The Greatest Killer

What must be the reaction of outsiders to the spectacle of the producer-distributors supplying a rival entertainment enterprise with the wherewithal to destroy what is admittedly their primary market—the theatres?

There has been a lot of smooth talk to the effect that providing films for television would not hurt the theatres. However, the fact is that the theatres were just beginning to recover from the first impact of television when the showing of fine motion pictures on that medium sent them reeling.

As Al Sindlinger said in one of his talks, "The newest thing in television is old motion pictures." And the broadcasters are making the most of their good luck in having handed them, by a supposedly competing industry, a wealth of material far beyond their ability to provide for themselves. They advertise their channels as "theatres of the air" and resort to every device to persuade the public that they are showing current pictures, the same as the theatres.

Early in the motion picture business the film companies, aided and abetted by the circuits, provided systems of runs and clearances designed to protect the prior run houses. This protection, it was held, must be reasonable in the light of the facts and circumstances of each case. Since both the prior runs and the subsequent runs charged an admission price (higher in the one case than in the other) clearances were computed in terms of days. When such clearances were reasonable as to time and area they were upheld as legal and have served the motion picture business well.

The U.S. Government in its case against the film companies for allegedly refusing to supply motion pictures to television (U.S. v. 20th Century-Fox et. al., Civil Action No. 14,354, U.S. District Court, Southern California) conceded incidentally that it would be proper to grant the theatres "reasonable clearance periods" over television. The 4th prayer for relief read in part as follows:

"The defendants and each of them be perpetually enjoined . . . from granting to theatres any protection against competition from exhibition of sixteen millimeter feature films other than by granting reasonable clearance periods between runs of a particular feature motion picture (on 35 millimeter film) in a theatre and exhibitions (including telecasts) of the same motion picture on sixteen millimeter film, when such exhibitions on sixteen millimeter film are shown to the general public in an area that makes them substantially competitive with the theatre."

But what form of protection is adequate to protect the theatres against the unfair competition of free television? Allied States Association in Resolution No. 6 adopted at Kiamesha Lake took note of the unfair advantages inherent in a situation where the theatres must charge an admission price to see motion pictures while the broadcasters, deriving their revenue from the sponsors, show the pictures free. The resolution went on to say:

"That the distributors in granting such clearance also should take into account the fact that television competes with all the theatres within range of the transmitters regardless of their runs and clearances and, hence, to afford adequate protection clearances should begin at the close of the last theatrical exhibition of a picture in the affected area."

It goes without saying that clearances given theatres over television, in order to afford the necessary protection would have to be greatly in excess of the clearances which are customarily granted one theatre over another. Allied has named a committee consisting of Jack Kirsch and Irving Dollinger to explore this subject.

Why Not Discontinue Sales to Television?

The more one ponders this problem the more evident it becomes that the only certain solution is for the film companies to discontinue the sale of films to television altogether.

(Continued on back page)

"I Was a Teenage Frankenstein" with Whit Bissell and Phyllis Coates

(Amer. Int'l, Nov. 27; time, 74 min.)

As indicated by the title, this is a program horror melodrama, the kind that lends itself to exploitation. There is plentiful action and, even though it is just so much claptrap, it ought to satisfy the indiscriminating movie-goers who enjoy such pictures, for the proceedings follow the gruesome pattern of other "Frankenstein" films in that it deals with the assembling of a monster from the parts of different cadavers. As anticipated, the monster goes on a murderous rampage before meeting his spectacular end. The picture is being sold in a package with "Blood of Dracula," which is reviewed elsewhere on these pages, making for a horror double-bill that should satisfy the thrill-seeking fans. There is no comedy relief whatever, and the photography ranges from good to so-so:—

Professor Whit Bissell (as Frankenstein), a guest lecturer from England, talks Dr. Robert Burton into becoming his unwilling accomplice in his secret plan to assemble a human being from the parts of different cadavers. After the recovery of a body from an automobile wreck, Bissell takes it to his laboratory-morgue, where he kept spare parts of human beings. Phyllis Coates, Bissell's secretary, keeps all callers away on his orders. Becoming suspicious, she investigates and is shocked to discover that Bissell had created a monster, activated by electricity, but she does not tell the professor about her discovery. Bissell teaches the Monster (Gary Conway) to talk and one night he steals out of the laboratory and goes on a rampage. He breaks into the room of a girl and, when she becomes hysterical with fright, he kills her in an attempt to silence her. The police hunt for the murderer on the following day and Phyllis enraged, informs Bissell that she knows that the Monster did the killing. Lest she talk to the police, Bissell sees to it that the Monster kills Phyllis, after which he feeds her remains to a crocodile. Burton, having been out of town, knows nothing of what had happened. Bissell sends the Monster to a lover's lane, where he kills a teenager. Bissell then transfers the face of the teenager to the Monster and tells Burton of his plan to dismember his creation and ship the parts to England, there to put him together again. Becoming suspicious when he is strapped down, the Monster tears himself free and throws Bissell into the crocodile pit while Burton flees for help. When Burton returns with the police, the Monster, maddened with fright, backs into an electrical dial board and is electrocuted to death. It ends with his handsome face disappearing while it is replaced by the gruesome original face.

Herman Cohen produced it and Herbert L. Strock directed it from an original story and screenplay by Kenneth Langtry.

Adults.

"Blood of Dracula" with Sandra Harrison and Louise Lewis

(Amer. Int'l, Nov. 27; time, 70 min.)

This program horror melodrama should meet the demands of those who like this type of entertainment, and it shapes up as an acceptable companion feature for "I Was a Teenaged Frankenstein," with which it is being sold in a package. The story has a "Jekyll and Hyde" treatment in that the heroine (if that is what she may be called) is transformed into a hideous creature with murderous tendencies. The action takes place entirely within the grounds of a girls' school in which some of the women in charge conduct bloody experiments supposedly for the good of the human race but benefitting no one except their own warped selves. There is, of course, no comedy relief. The photography is average:—

Sandra Harrison, a teenager who hates her father and stepmother, is enrolled in a school for girls against her

wishes and soon develops hatred also for her enforced surroundings. Gail Ganley, one of the students, recognizes in the unhappy Sandra the type of person needed by Louise Lewis, the chemistry teacher, for a weird experiment. She discloses her findings to Miss Lewis, who sets out on a campaign to win Sandra's confidence. She succeeds and persuades Sandra to submit to the experiment, whereby strange powers in an amulet worn by Miss Lewis will release in Sandra a force that will give her control over her own emotional disturbances, thus proving that mankind can be saved from its own follies. During a rock-and-roll party given by the girls, Sandra, controlled by Miss Lewis, leaves the social hall and fiendishly attacks and kills Heather Ames, leaving only two small incisions in her jugular vein as evidence of the bestial killing. The police investigate and question all the girls, but Sandra has no knowledge or feeling of guilt concerning the crime. On Halloween night, while a treasure hunt is held in the cemetery grounds, Sandra once again is transformed into the repulsive form of a teenage Dracula and, in the tradition of the Vampire, kills another schoolmate. While the police investigate this latest murder, Sandra is seized by a terrible urge to continue killing. Realizing her plight, she pleads with Miss Lewis to release her from the spell, but the chemistry teacher refuses and assures Sandra that great happiness will be her reward. Fear grips the entire school, and Michael Hall, Sandra's unwitting boy-friend, begs her to leave the institution. Sandra renews her pleas to Miss Lewis to release her and is once again refused. Angered, she takes on the revolting form of the Vampire and chokes the life out of Miss Lewis. When the police break into Miss Lewis' room, they find both the teacher and Sandra dead.

Herman Cohen produced it and Herbert L. Strock directed it from a story and screenplay by Ralph Thornton.

Adult fare.

"Return to Warbow" with Phil Carey, Catherine McLeod and Andrew Duggan

(Columbia, January; time, 67 min.)

Photographed in Technicolor, but short on running time, "Return to Warbow" shapes up as an ordinary program western for the lower half of double bills. The story is a mixture of the tried, the true and the familiar, centering around a crook who breaks out of jail with several desperate accomplices, and around their efforts to recover money stolen previously and entrusted to a weakling brother. Touches of human interest are given to the proceedings by the fact that Phil Carey, the outlaws' leader, uses as a hideout the home of a former sweetheart, now married, who is the mother of his ten-year-old son, a lad who had not been told that Carey is his father. The cast is convincing and the direction and production are fair. The activities of Chris Olsen, as the son, should appeal to the younger movie-goers:—

Phil Carey, Robert Wilke and William Leslie escape from an Arizona prison to recover \$30,000 left by Carey with James Griffith, his brother, following a stage coach holdup. They arrive at the home of Catherine McLeod, Carey's former girl-friend, and force Andrew Duggan, her husband, to contact Griffith in town. Meanwhile Carey learns that Chris Olsen, Catherine's son, actually is his boy. Duggan and Catherine beg Carey to keep the secret, and he protects them from the others. Shortly thereafter Griffith leads the outlaws on a wild goose chase through a deserted and dangerous mine where they are trapped by a posse and endangered by blazing guns and cave-ins. They meet their end after Griffith confesses that he had lost the stolen money gambling. Carey dies without revealing the secret of his son's parentage.

It was produced by Wallace MacDonald and directed by Ray Nazarro from a screenplay by Les Savage, Jr., based on his own novel.

Family.

"All At Sea" with Alec Guinness

(MGM, January; time, 87 min.)

Although it is not without its shortcomings, this British-made comedy is a light and amusing entertainment that keeps one chuckling throughout. The story is a humorous and novel mixture of slapstick and satire, centering around a former British naval captain who cannot overcome seasickness but who satisfies his desire for naval life by purchasing an amusement pier at a seaside resort and operating it like a vessel. Most of the comedy stems from the hassle that develops between the captain and the resort's corrupt officials who seek to scrap the pier for personal gain. The action is filled with comical gags and situations, and Alec Guinness is wryly amusing as the resourceful captain who finds ways and means to outwit the crooked politicians. All in all, it should easily satisfy class picture-goers who appreciate British humor:—

Although his ancestors as far back as the Stone Age had been heroic seafaring men, Guinness' career as a British naval officer during the war had been decidedly undistinguished because he could not conquer seasickness. Upon being demobilized, Guinness, to uphold centuries of family tradition, buys a dilapidated amusement pier at a seaside resort and proceeds to put it in tip-top shape by handling his employees as if they were the crew of a ship. He enlists the aid of a group of "rock and roll" teenagers to make the pier an attractive entertainment center but soon finds himself plagued by the chicanery of local politicians, including the Mayor, who use their public offices to make handsome profits out of their private businesses. In the case of the pier, the politicians planned to scrap it in order to build a marine drive. Guinness outwits their efforts to stymie his operations by registering the pier as a "pleasure cruiser," but the crooks retaliate by demanding exorbitant harbor fees. Guinness counters this move by severing a bridge connecting the pier with the beach, thus keeping his "ship" officially "afloat." In a final effort to rid themselves of Guinness, the politicians hire a dredging boat to "accidentally" destroy the pier by weakening its supports. Guinness, becoming aware of the dredging boat's intentions, organizes his crew in a fleet of children's paddle boats and leads them in a "naval action" against the dredger. He scores a decisive victory and is hailed by the pier's "passengers" as a naval hero.

It was produced by Sir Michael Balcon and directed by Charles Frend from an original screenplay by T.E.B. Clarke. Family.

"The Deep Six" with Alan Ladd, Diane Foster and William Bendix

(Warner Bros., January; time, 105 min.)

Photographed in WarnerColor, "The Deep Six" emerges as no more than an over-long, run-of-the-mill war melodrama that will depend heavily on the drawing power of Alan Ladd to give it a lift at the box-office. It has enough exciting melodramatic action to satisfy the indiscriminating movie-goers, but others probably will look upon the proceedings as a synthetic blend of war action and war-time romance, offering little that has not been done many times in previous war films with more conviction. The story itself is a formula tale about the agony undergone by a young naval officer whose reluctance to kill earns him the disdain of his subordinates but whose eventual heroism wins their respect and admiration. Added to the hero's troubles is his unwillingness to marry the girl he loves lest the war make her a young widow. Unfortunately, the situations are so cliché-ridden and hackneyed that the emotional sufferings of the principal characters do not come through the screen with any appreciable dramatic impact. The direction and acting are competent enough considering the limitations of the script:—

Ladd, a commercial artist, falls deeply in love with Diane Foster, art director of an advertising agency, after a whirlwind courtship. Their happiness is shortlived when Ladd, a Lieutenant in the Naval Reserve, is called to active duty. He reports aboard a destroyer commanded by James Whit-

more and becomes friendly with Efrem Zimbalist, Jr., the ship's doctor, and William Bendix, the warm-hearted chief mate, but he is treated with animosity by Keenan Wynn, the executive officer, who had a frenzied urge to slaughter the enemy and who felt that Ladd did not qualify as a fighting man because of his Quaker background. While the ship is being refitted in San Francisco, Ladd spends a five-day leave with Diane at the home of her sister, who was married to a Navy commander. Their idyllic holiday is marred by news that her sister's husband had been killed in action. As a result, Ladd decides not to marry Diane lest she, too, become a young widow. Ladd returns to his ship and, en route to the Aleutians, radar picks up an unidentified plane. As the gunnery officer, Ladd finds himself unable to order the anti-aircraft gunners to fire on the approaching plane, which fortunately proves to be a friendly one, but his failure to act wins him the disdain of the crew. Later, however, he wins their respect by risking his life to dispose of an unexploded bomb dropped by a Japanese plane. When the destroyer is ordered to rescue a group of U.S. airmen from a Jap-held island, Ladd volunteers to head the mission. His reluctance to kill endangers the mission, but, when Bendix is wounded fatally, he becomes every inch a fighting man and, despite his own wounds, brings the assignment to a successful conclusion. Recovering from his injuries, Ladd returns to the States on leave and marries Diane.

It was produced by Milton Rackin and directed by R. Mate from a screenplay by John Twist, Harry Brown and Mr. Rackin, based on the novel by Martin Dibner.

Family.

GOING BY DEFAULT

(Continued from back page)

"When it becomes certain that such a program will be presented, we call upon National Allied and the regional organizations associated with it to urge their exhibitor members to do all they can to publicize it, by all means at their disposal, to the end that the public will see and enjoy the wonderful program sponsored and produced by the motion picture industry."

Acting on the suggestion of Mr. Oscar Doob of M.P.A.A., President Gordon has named a committee to cooperate with respect to publicizing this program. It consists of himself as chairman, Mr. Myers as liaison (Mr. Doob maintains an office in Washington), Mr. Leo F. Wolcott, Mr. Milton London, Mr. Edward W. Lider and Mr. Neal Beezley. Well spaced over the map these men will be expected to keep in touch with and encourage efforts in their areas to publicize the broadcasts. Each Allied unit will be expected to name a committee to function in its territory.

How Happy Will the New Year Be?

This is the season when the industry's brass, top and lesser, will be expressing opinions and making predictions concerning 1958. Hollow expressions of optimism will do no good. Such statements have been issued ever since television struck us, and look where we are now. What is needed to impress the people are optimistic statements reflecting a determination during 1958 to fight unitedly and effectively to steer the business out of the doldrums and back into the prosperous trade routes.

Various industry leaders have put the chill on the idea of a great top-level revival meeting, saying that is not the way to get things done. But knowledge that such a meeting is going to be held as the first step in a business building campaign would be a morale builder within the industry and would restore confidence on the outside. This would reveal to the world a fighting industry instead of a dying one.

To those engaged in the motion picture business, the New Year can be a happy one if they are willing to fight to make it so. An encouraging sign is that some who have been content to rail at fate are now showing signs of doing something. Their experience in recent weeks when the bottom seemed to drop out of the business, may strengthen their determination to strive to regain business instead of crying over its loss. We believe that the trend toward action is reaching a point where we will be safe in closing this bulletin with the customary seasonal greeting: Happy New Year!

Time lags in terms of years sound reassuring but when we consider the magnificent pictures produced during the past 25 years, where can one draw a satisfactory line?

What we must remember is that a new generation has arisen to whom the venerable classics are brand new. For example, what have the theatres today to offer the small fry comparable to the Shirley Temple pictures? Every day young folks are discovering on television pictures which delighted us oldsters in the 30s and 40s.

So long as television is able to offer entertainment of that caliber without charge, there is little incentive for the public to take a chance on current product at the theatres, where they must pay.

If it were a demonstrable fact that the theatres are gone gossings and that no amount of effort can save them there would be no sense to the film companies' selling their libraries of retired films to TV. But there is scarcely one among the major executives who will openly concede that the theatres have no future. Indeed some of them have lately proclaimed that the theatres are their primary market; that their purpose is to keep the theatres in business and not to drive them out of business. But still they drive their daggers home.

Accepting for the sake of the argument the film companies' contention that because of reduced earnings the sale of old films to TV was necessary in order to continue making new films for the theatres, what of the future? We are all aware of television's insatiable appetite, consuming quality pictures faster than they can be produced. Soon the backlogs will have been used up and then will come demands for later product and soon for current product. When that time comes the film companies will truly hold the fate of the theatres in their hands. For if the current time lag of from nine to five years is further reduced, then the theatres will not stand a ghost of a show in their struggle against TV.

A series of calculated snubs during the past few years have made it plain that the film company heads do not think the exhibitors' views on these problems are needed or worth hearing. All proposals for a top-level all-industry conference on the state of the business have been rejected. But exhibitors cannot help speculating on how the film companies will fare when (and if) television becomes the sole customer for films. Do they delude themselves that they are going to realize returns comparable to those obtained from the theatres? Do they think they can turn out good films fast enough to fill the broadcasters' needs? When they reach this extremity the film companies will wither and a great art will pass out of existence.

And so we ask, in all earnestness, Why any more sales of motion pictures to television?

But if in spite of all these considerations and others that can be adduced the film companies persist in their suicidal course the very least they can do is to grant the theatres definite adequate clearances over TV which they can use in their advertising to offset the reckless and sometimes untrue advertising of the broadcasters.

What's Going to be Done?

Discontinuance of sales of motion pictures to television would boost morale, restore enthusiasm and provide the perfect incentive for all factions to join in an irresistible campaign to revive theatre going among the American people.

How easy an all-out, all-industry business building campaign would be, and with what determination and success it could be carried on, if only the black beast television could be banished or its sharpest fangs drawn. Possibly a temporary respite (say, five years) is all that is needed. The theatres have shown remarkable recuperative powers in the past.

No matter what is done with respect to supplying pictures to television or limiting the use thereof on that medium, the industry still will need a revival. There will have to be a co-ordinated business building plan supported, participated in, and of benefit to—everybody.

Many have rendered lip service to this thought during the past year and mysterious meetings have been held and cryptic statements have been made, but as this bulletin is written the tangible results are nil. Representatives of three industry organizations—T.O.A., M.P.A.A., and COMPO—have been in on the conferences, but since Allied was not

a member of the latter, it received only fragmentary information.

Recently Allied leaders were told that the plan would be revealed and all exhibitors would be asked to support it as soon as it has been finally approved by M.P.A.A. (i.e., the film companies).

It is hoped that the plan will be one that is beneficial to all, that it will command the support of all, and that it can be quickly put into operation.

Definite progress was made when the motion picture industry decided to take over the sponsorship of the Academy Awards Program on radio and television. The possibility of making this the greatest night in the history of the motion picture business must appeal to the imagination of all connected with the project. Of course, if this meant merely the substitution of brassy motion picture advertising for the flagrant Oldsmobile advertising, nothing would be gained.

But Hollywood can put on a far better show than television has ever been able to produce. In fact, the kind of show the studios can put on would make commercials virtually unnecessary. With emphasis on entertainment and a speeding up of minor prize winners taking those 39 steps to the Oscar, this can truly be made a night to remember.

Resolution No. 8 adopted at Kiamesha Lake noted with satisfaction that the industry is to sponsor the broadcasts, "thus eliminating the blatant commercials that have marred those broadcasts in recent years." Commenting on the Hollywood talent available for making this a memorable occasion, the resolution urged those in charge of the program to do their best to build good will for the movies. And it added:

(Continued on inside page)

MAN TALKING THROUGH BOTH SIDES OF HIS MOUTH

"Prospects for the new year are bright," says Ernest G. Stellings, president of the Theatre Owners of America, in a year-end message of optimism issued this week.

Stellings cites a variety of reasons for predicting that motion picture attendance will be stimulated to peaks far greater than the levels of recent years, but his statement on the whole impresses one as being no more than the usual vapid expressions of optimism that are voiced each year at this time by different industry executives concerning the future.

What is particularly intriguing about Stellings' statement, however, is the following excerpt:

"Gross box-office receipts in the last few years have been climbing steadily from the low reached in 1952. For the year ending 1957, it is expected that gross receipts will approximate the level reached in 1956. For 1958, however, theatre men are optimistic and believe that box-office grosses will improve considerably."

At a press conference held two weeks ago, Stellings lashed out at the distributors' sale of pictures to television as being "shortsighted and economically unsound," and he further declared that these sales to TV not only had hurt the theatres but has caused the film companies to suffer a loss of \$60,000,000. To prove this contention, Stellings stated that theatre grosses in 1957 were \$350,000,000 below those of 1956. He held that \$130,000,000 of this sum normally would have gone to distribution as film rental. Estimating that the distributors received approximately \$70,000,000 from their TV sales, Stellings deducted that sum from the \$130,000,000 "lost rental" figure and arrived at the \$60,000,000 net loss figure.

The figure we are concerned about for purposes of this article is the \$350,000,000 cited by Stellings as representing the drop in theatre grosses this year as compared with last year. Two weeks later, in his statement of optimism, he tells us that "for the year ending 1957, it is expected that gross receipts will approximate the level reached in 1956." What happened in the past two weeks to restore the \$350,000,000 drop in gross receipts? Was business that good?

It is understandable and desirable that the top men in our industry should, in these trying times, speak optimistically of the future and avoid "downbeat" statements. In the case of Mr. Stellings, however, he has succeeded only in making himself look ridiculous.

Scanned from the collection of the
Karl Thiede

Coordinated by the
Media History Digital Library
www.mediahistoryproject.org

Funded by a donation from
Matthew Bernstein

